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TO
MODERN LANGUAGES

A MANUAL
OF THE
BENGALI LANGUAGE

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A MANUAL OF THE BENGALI LANGUAGE

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Āmāder vīr-putra-dvay smaraṇ kariyā, āmār cira-diner bhaktir
nidarśan-svarūp e-i kṣudra pustak-khāni āpanār śrī-kar-kamale
pradatta karilām. E bhayānak yuddher samaye āpanār sauhārdda-
ṭi āmār pradhān sahāyatā haiyāche. Āmār ekānta kṛtajñatā o
bhālavāsā grahaṇ kariben.

Āpanār cira-bandhu,

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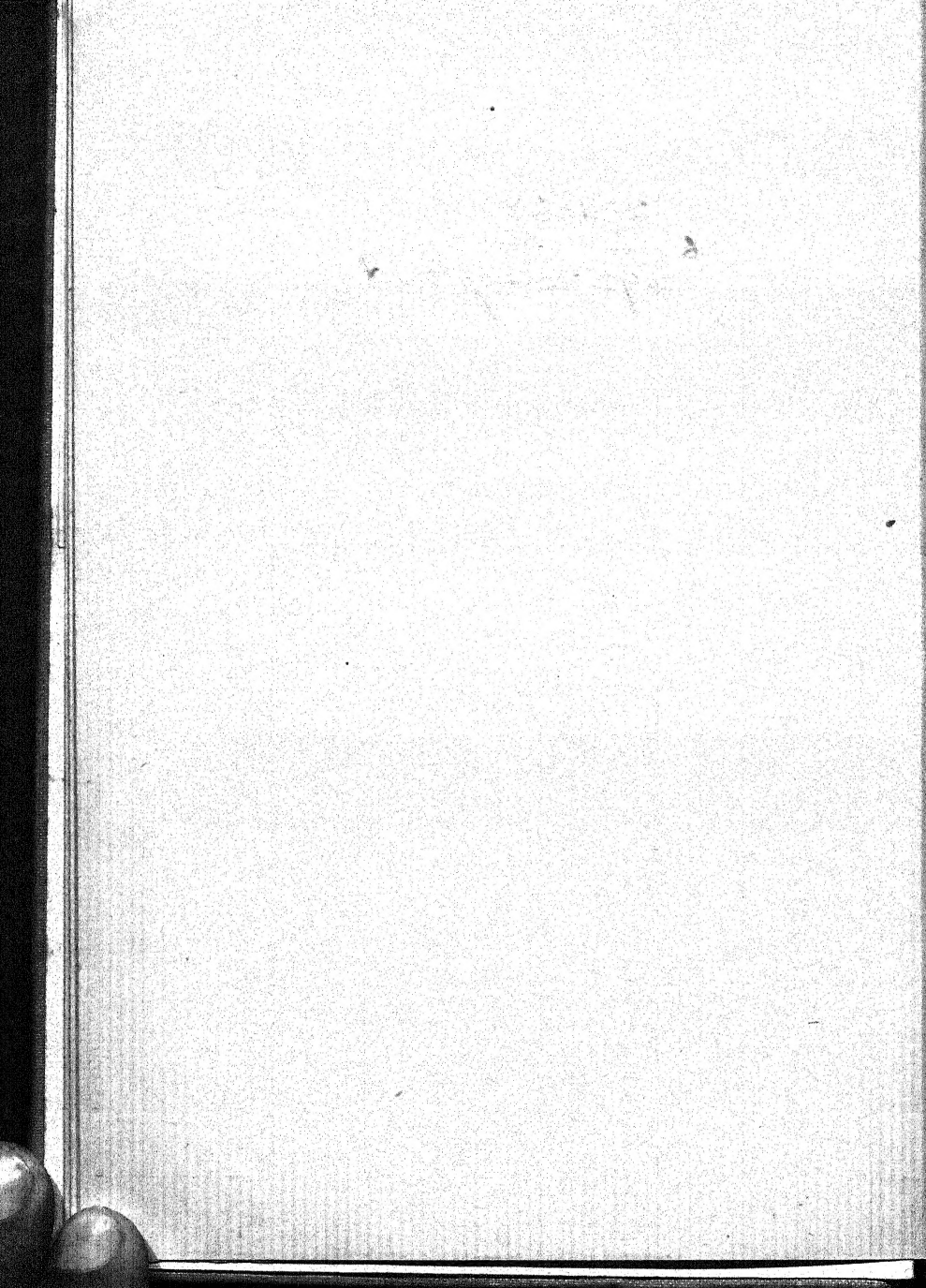
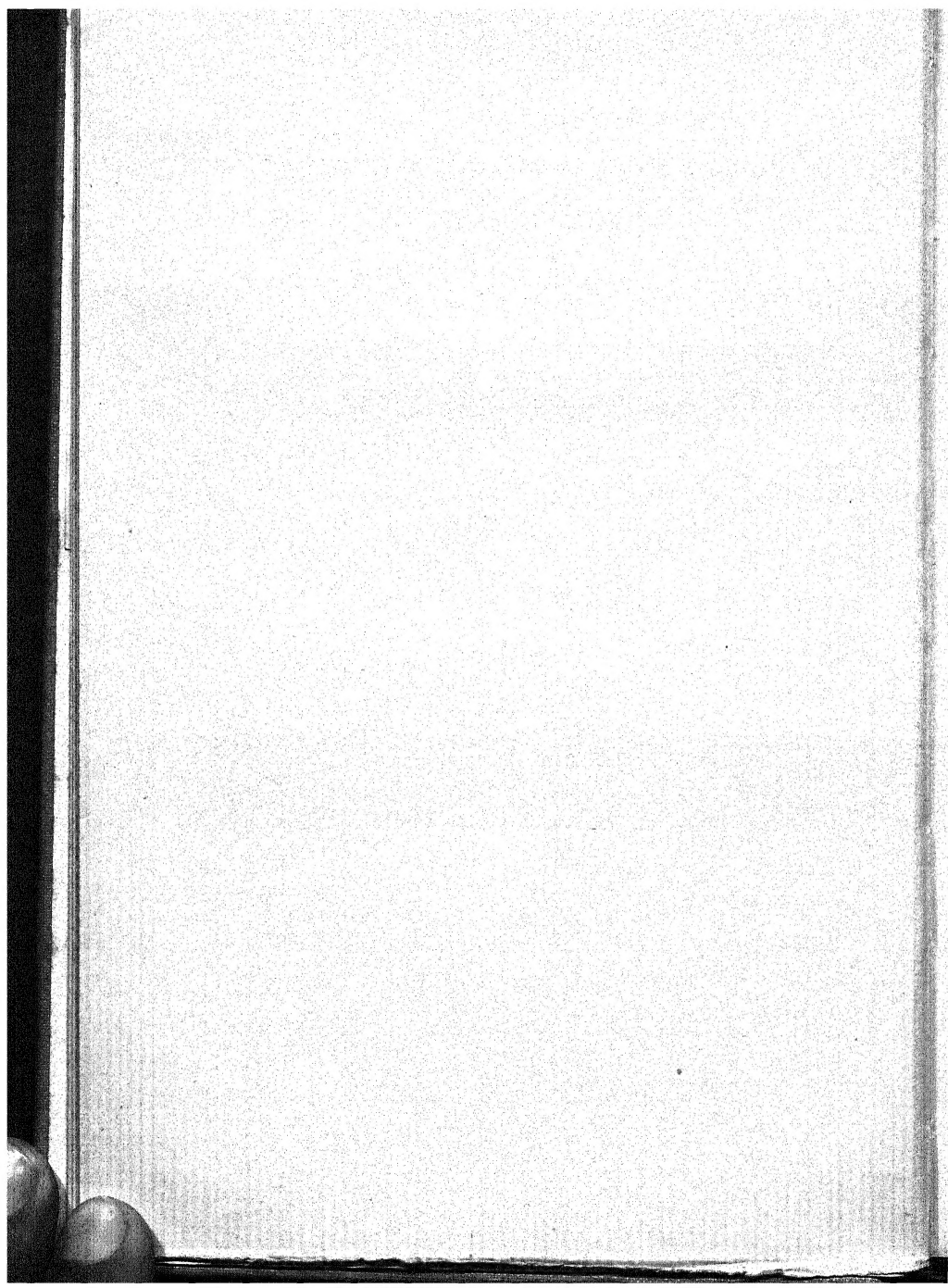


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INTRODUCTION

Bengali is an Indo-Aryan language. That is, its vocabulary is derived from Sanskrit and from Prākṛit much as the vocabulary of the Romance languages of Europe is derived from literary and popular Latin respectively. In the case of Bengali, however, and especially of written prose in Bengali, the proportion of literary Sanskrit words is unusually large, owing to the fact that Bengalis have from very early times studied Sanskrit with much zeal and success. In fact many of the most successful authors of the silver age of Sanskrit literature were Bengalis, just as in the last centuries of Roman literature good and memorable work was done by Gaulish, Spanish and African writers to whose ancestors the speech of Rome was foreign. Thus the famous *Gīta Govinda* of the Bengali poet Jāyadeva is to Sanskrit literature very much what the *Pervigilium Veneris* and other poems by men of other than Italian race are to Latin literature. But the tendency to Sanskritize Bengali, to import into it words of pure Sanskrit origin, mainly showed itself in the 17th century, and since that time, as a result of contact with the west and the ardent and successful study of English literary art, Bengalis seem to have felt the need of a richer, and especially of a more abstract and philosophical vocabulary, than was supplied by the highly concrete and pictorial verse literature of the 15th and 16th centuries. Sir G. A. Grierson has given forcible

expression to a sentiment common among English students of Bengali, that this copious and seemingly reckless borrowing from Sanskrit was not merely unnecessary but harmful, and that it has resulted in some tendency to pedantry and magniloquence. That there is some justice in this criticism, no candid Bengali will deny. It is true enough of inferior authors; as true, perhaps, as of English writers at periods when a highly Latinized style was in vogue. But just as Dr Johnson and Gibbon could write admirably nervous and expressive English while using a preponderantly Latin vocabulary, so the best Bengali authors have been helped rather than hindered by the use of the sonorous and polysyllabic compound words they have borrowed from literary Sanskrit. The extracts from Īśvar Candra Vidyāsāgar's works in the examples appended to this little manual will show how skilfully and with what delightful ease and success a gifted writer can use a Sanskritic vocabulary in addressing an audience of school-children. To take another and even better example, the novelist Baṅkim Candra Chatterjee could write in either fashion. He could use the familiar Prākritic speech of street and market and, with wonderful tact and sense of literary fitness, did so chiefly in depicting scenes of simple pathos or homely humour. On the other hand, when he rose to passages of invective or scornful irony, he made an incomparably skilful use of Sanskrit words. A delightful example of this may be found in the powerful satires included in his little volume entitled *Lok rahasya*.

In more recent times, however, there has been a marked tendency to study, and so to appreciate and enjoy, the poets of the 16th and 17th centuries, a tendency

largely due to the disinterested and lifelong investigations of my old friend Ray Sahib Dineś Candra Sen, the author of the standard *History of Bengali Literature*. His lectures on the Viṣṇuvite poets delivered to Calcutta undergraduates have shown to what excellent literary use the speech of unlearned men can be put. Whether from that cause or from a natural reaction against a pedantic and artificial use of Sanskritic phrases, contemporary authors use a simpler and more purely vernacular style, such as marks the writings of Sir Rabindranath Tagore and that admirable novelist Mr Sarat Candra Chatterjee, now perhaps the most popular writer in Bengal, to mention only two out of many.

Simultaneously, there has come into existence, largely under the fostering care of the *Vaṅgīya Sāhitya Pariṣad*, a Society of which I am frankly proud to be a member, a body of earnest students of the origins of the Bengali language, and, so far as that is now possible, of the indigenous tongues which were used in Bengal before the present Indo-Aryan vocabulary was introduced by settlers from Magadha. The Proceedings of the *Pariṣad* deserve a more attentive study than they have yet received in Europe, a fact the more to be deplored because the Bengalis who are working at the history of their own language need the help of western students of comparative philology and phonetics, and can repay such aid with valuable contributions to the common stock of knowledge. Many of them, it is true, are already working on western methods and are making fruitful use of western scholarship. Among these I may be allowed to mention my friends Professor Suniti Kumar Chatterjee and Mr Jñānendra Mohan Dās, author of by far the best and most copious

Dictionary of the Bengali language which has as yet been published.

Research has still much spade work to do before we can arrive at an exact account of the origins of the Bengali language. That its vocabulary is chiefly a mixture of borrowings from Sanskrit and the Prākṛit or spoken language of ancient Magadha to the west is obvious enough. An examination of the Vocabulary appended to this manual will show that of a total of 1602 words, no less than 974 are pure *tat-samas*, borrowed without any alteration of spelling (though of course with a necessary alteration of pronunciation) from literary Sanskrit, while only 425 are Prākṛit *tad-bhavas* and only 203 are taken from foreign sources. But this enumeration hardly represents the true use and value of each class, since, for example, the importations from Islamic and Christian languages, though comparatively few in number, are very commonly used, while the literary words taken from Sanskrit, being consciously adopted by men of some culture and learning, are extremely numerous, but are often only used by particular authors, and not very freely by them.

Of the vocabulary of the original language or languages of the indigenous inhabitants of Bengal, Tibeto-Burmans in the North and East, Dravidians probably in the South and West, few traces remain, and these chiefly as words in local dialects, such as the word *tambu* for 'moon,' still used in Sylhet. In fact the local vocabularies have disappeared as completely as has the Gaulish speech in modern France. Yet methods of speech and thought may survive in other matters than the mere words used by men, words which are, all the world over, freely and easily

substituted for indigenous expressions. Bengali differs from other Indo-Aryan languages in its syntax, especially in its freer and highly idiomatic use of conjunctive participles, and above all in its initial phrasal accent, which has become so dominantly audible that it has practically destroyed the word accent which is so marked a feature of most Indo-European languages, and has become the basis of metre, as in French the final phrasal accent tends to supersede or at least to dominate over word accent. The origin of this phrasal *accent de durée* (an accent of 'prolongation' rather than anything corresponding to the fixed 'longs' and 'shorts' of Sanskrit, Greek, Latin, and some modern languages of India) has still to be determined. It can only be arrived at, probably, when a serious study has been made of the still surviving traces of indigenous languages on the borders and in the hill tracts of Bengal, where tribes still exist who have not been Hinduized and have not yet acquired the Indo-Aryan vocabulary which is necessary to those who would use the ritual and express the ideas of one or other form of Hindu belief.

An admirably lucid and competent account of the elements of Bengali philology and its relations to Sanskrit and Prākṛit will be found in Sir G. A. Grierson's article on Bengali in the latest edition of the *Encyclopædia Britannica*. It seems needless to reproduce here information so accessible and expressed in a form so intelligible to students of philology.

To show the importance of Bengali as the native language of many millions of our fellow subjects, I venture to borrow the following paragraph from the *Report on the Census of Bengal, 1911*, by Mr L. S. S. O'Malley, I.C.S.

“Bengali is spoken by altogether 44,861,000 persons, of whom 42,566,000 are residents of Bengal. In the latter province it is the language of 92 per cent. of the population, and the number of its speakers has risen by 7 per cent. during the last ten years, which is 1 per cent. less than the rate of growth among the general population. In Behar and Orissa it is spoken by 2,295,000, or 6 per cent. of the total population, the border districts of Purnea, the Southal Parganas, Manbhum and Singbhum accounting for over nine-tenths of the total number.”

Assamese and Oriya, the languages of Assam and Orissa, owe their vocabulary to the same Māgadhi Prākṛit as Bengali, and Assamese uses the same beautiful variety of the Deva-nāgarī script. Neither, however, has put an imported Sanskrit element to such excellent literary use as has Bengali, and the literatures of these two provinces (with the doubtful exception of the chronicles of the Assam kings, a rare example of Hindu historical writing) are markedly inferior to the rich variety and accomplishment of literary style, in prose and verse alike, to which Bengal has attained. As a very old admirer and student of Bengali literature, I may be allowed to express my conviction that the conferring of the Nobel Prize for Literature on Sir Rabindranath Tagore was a belated, and even a too personal recognition, by the West of the merits and charm of Bengali literature as a whole. It is, it must be admitted, a literature which is chiefly Hindu in its inspiration, as the literature of Europe is, to an extent perhaps not wholly recognised by ourselves, expressed in a vocabulary abounding in Christian allusiveness and implications. That, however, does not in the least rob it of its essentially human interest, its pathos and humour,

its remarkable variety and suppleness of style, and the expressive power of its prose and verse alike. The brief collection of examples appended to this manual has, of course, no claim to be regarded as an Anthology of the beauties of Bengali literature. Even here, however, the attentive reader may see to what many and delightful uses Bengali idiom and the rich vocabulary borrowed from Sanskrit and Prākṛit can be put by skilful hands. Nowhere—a significant fact—is Bengali more successful among Indian languages than in its translations of western authors. How supreme a proof of its literary capacity this fact supplies will be obvious to anyone who has attempted the perilous task of translation from languages of a type different from that of his own mother tongue.

While the bulk of this little Grammar was being printed, I became a member of a Committee on Grammatical Terminology, whose aim it was to apply to Indo-Aryan languages the same terms as are now used of the grammatical facts of European languages. It is now too late to alter the terminology I have adopted, but I do not think that this circumstance will hinder or embarrass an elementary student of Bengali. It is the aim of this Series to supply as brief a minimum of grammatical exposition as may enable a beginner to understand the examples which follow, in reading which the student can construct his own grammar as he goes along and gets some mastery of idiom. The Committee have, however, been compelled to compare and discuss the usages of the Indo-Aryan languages, both classical and modern, and perhaps I ought here to state that the Non-Finite forms

of the Verb ending in *-ite* and *-ile* are, undoubtedly, oblique cases of verbal nouns. For instance, *karite* corresponds to English 'a-doing' and *karile* to English 'on doing.' The Passive with the verb *yā* is certainly an Impersonal Passive in the third person, like the Latin *itur*, but can be used of all or nearly all the Intransitive Verbs and not only of the verb 'to go.'

I am indebted to H.M. Secretary of State for India for permission to use the Petition transliterated on p. 102, of which the copyright belongs to the India Office.

J. D. A.

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PART I

THE ALPHABET AND PRONUNCIATION

§ I. *TAD-BHAVAS* AND *TAT-SAMAS*.

Like the Romance languages of Europe, the Indo-Aryan languages of Northern India are derived from two sources. As French, for example, took its earliest vocabulary from the spoken words of Roman settlers in Gaul, so Bengali adopted the vocabulary of Hindu and Buddhist immigrants from Magadha, the country of South Bihar, who spoke a language known as Māgadhi Prākṛit, the "current speech of Magadha." But, again, as French in later times, when education spread, and especially when the Renaissance restored the treasures of classical literature to Europe, borrowed freely from literary Latin and took the words as written words with little alteration of spelling, but pronounced them, nevertheless, much as it pronounced the abbreviated words taken from popular Latin, so Bengali, when Bengalis came into contact with the West, at the end of the eighteenth century, and especially with English literature, borrowed words from Sanskrit literature. In the one case as in the other, the words taken from literary sources were chiefly abstract terms, terms of science, philosophy and politics, and used chiefly in writing prose. Bengali literature, before the end of the eighteenth century, was almost wholly written in verse. It abounded, as Bengali verse still abounds, in picturesque and suggestive

concrete terms, easily lending themselves to metaphor and imagery. Bengali prose, on the other hand, has borrowed more freely than any other Indian language from literary Sanskrit, chiefly in the form of verbal nouns. These are taken with the original Sanskrit spelling. Hence, as in French we have *mots d'origine populaire* and *mots d'origine savante*, so in Bengali we have Prākṛit words and Sanskrit words. It is to Sir G. A. Grierson that we owe the application to these of the convenient terms, respectively, of *tad-bhava*, 'derived from that,' and *tat-sama*, 'equal to that,' 'synonymous with that.'

Hence, owing to the fact that *tat-samas* are written as they were in Sanskrit but are pronounced, partly according to Māgadhi precedents and partly in accordance with indigenous ways of speaking, the Sanskrit rules of *sandhi* etc., which were originally phonetic rules for correct pronunciation, have now become merely rules for the orthography of *tat-samas*. Bengali has its own methods of syllabic assimilation, which have not been reduced to formal rule. An attempt will be made to indicate these in what follows.

§ II. THE ALPHABET.

The alphabet, or *varṇa-mālā* ('colour garland,' 'garland of coloured symbols') used by Bengali and Assamese is an ancient and beautiful variant of the *deva-nāgarī* ('sacred-city's') script used in writing Sanskrit and some of the modern Indo-Aryan languages. The transliteration used in the following skeleton grammar is that adopted for all Sanskritic languages by the Tenth Oriental Congress held at Geneva in 1894. I have added four additional symbols for letters not found in Sanskrit.

§ III. THE 'FIVE-TOUCH' PHONETIC THEORY.

Letters are called *varṇa*, 'colours,' perhaps as having been originally written in colours. They are divided into *svaṛ-varṇa*, 'voice-letters,' or vowels, and *vyañjan varṇa*, 'dependent' or consonantal letters. All letters are, by Sanskrit phonetic theory, supposed to be produced in five different parts of the mouth, namely (beginning from the back of the mouth outwards), (1) *kaṇṭha*, 'the throat'; (2) *tālu*, 'the palate'; (3) *mūrdhā*, 'the skull,' the top of the mouth; (4) *danta*, 'the teeth'; and (5) *oṣṭha*, 'the lips.' Hence they are called, respectively, (1) *kaṇṭh-ya*, 'gutturals'; (2) *tālav-ya*, 'palatals'; (3) *mūrdhdhan-ya*, 'cerebrals'; (4) *dant-ya*, 'dentals,' and (5) *oṣṭh-ya*, 'labials.' The first twenty-five are, in each of these classes, divided into (1) the surd of that class and its aspirate; (2) the sonant of that class and its aspirate, and (3) the nasal of the class. The aspirates of consonants, though each has a separate symbol, are simply the consonants pronounced with a strong breathing. For instance, the symbol for *bh* may be fairly accurately pronounced by saying 'club-house,' as if it were 'clu-bhouse.' Sanskrit phonetic theory declares that these twenty-five letters are produced by *touching* the five parts of the mouth with the tongue. Hence these twenty-five letters are called *sparśa-varṇa*, 'touch letters.' They are also called *vargīya varṇa*, 'classified letters,' as pre-eminently belonging to the five classes*. After them come the four semi-vowels, called *antah-sṭha*, 'intermediate' (between vowels and consonants).

Next come the four *uṣma varṇa*, 'vapour letters,' 'breathed letters.' (Pronounce *ūsho*.) The vowels are

* From *varga*, 'a class, group.'

either (1) *hrasva*, 'short,' or (2) *dīrgha*, 'long.' A syllable (i.e. an initial vowel or a consonant or two or more compounded consonants with the ensuing vowel) is called *a-kṣar*, 'imperishable.' A syllable containing such a compound (e.g. *kṣa* in *a-kṣar*) is called a *yuktākṣar* (*yukta* + *a-kṣar*), a 'yoked syllable.' Note that all the Bengali terms in this paragraph are pure *tat-samas*, borrowed directly from Sanskrit.

§ IV. THE SANSKRIT LETTERS.

These are shown in the following table :

	svar-varṇa		surds		sonants		nasals	antah-siha varṇa	usma varṇa
	hrasva	dīrgha							
1. <i>Kaṇṭh-ya</i> ,	a	ā	ka	kha	ga	gha	ṇa		ha
2. <i>Tālav-ya</i> ,	i	ī	ca	cha	ja	jha	ṇa	ya	śa
3. <i>Mūrdhān-ya</i> ,	r	[ṛ]*	ṭa	ṭha	ḍa	ḍha	ṇa	ra	ṣa
4. <i>Dant-ya</i> ,	[ḷ]*	[ḹ]*	ta	tha	da	dha	na	la	sa
5. <i>Oṣṭh-ya</i> ,	u	ū	pa	pha	ba	bha	ma	va	

Besides these symbols there are four diphthongs, theoretically compounds of *a* and *ā*. These are $e = a + \text{°}i$; $ai = ā + i$; $o = a + \text{°}u$; and $au = ā + u$.

§ V. AUXILIARY SYMBOLS.

Besides the five nasal consonants shown above are two symbols which nasalize the vowels with which they are written. These are :

(1) *anu-svar*, 'following a vowel,' transliterated as *m̐*. This, in Bengali, is pronounced like the guttural *ṇ*, i.e. like English -*ng*.

* These are not used in Bengali. *Ṛ* in Bengali has the sound of *ri*.

(2) *anu-nāsika*, 'accompanying nasal' or *candra-vindu*, 'moon-dot' (in allusion to its Bengali symbol ◡). It nasalizes the vowel over which it is written. Thus French *on* would be written in Bengali as *ā* = *ā̃*.

The symbol known as *vi-sarga*, 'cessation' (transliterated as *h*), as a final letter indicates an abrupt pause. In the middle of a word, before a consonant, it is not itself pronounced, but lengthens the sound of the consonant. Thus *duḥ-kha*, 'grief,' is pronounced *dukkho*. It is in this form a belated survival of Sanskrit phonetic theory. [See rule for *vi-sarga san-dhi*, § LXI.]

§ VI. BENGALI SYMBOLS.

(1) When *ḍa* and *ḍha* (ጅ and ጆ) are written as ጅ and ጆ, they are pronounced as a rough cerebral 'R' (like the Scots 'R') and its aspirate. I transliterate these as *ṛ* and *ṛh*. (These never occur as initials.)

(2) When *ya* is written as য়, it keeps its Sanskrit pronunciation of *Y*. But written as য, it is pronounced like *ja*, and is here transliterated as *ȳa*. It is called *antah-stha ȳa*, 'semi-vowel *J*,' to distinguish it from *vargȳya ja*, 'classified *J*.' (*ya* never occurs as an initial.)

(3) The sound of *W* before vowels is common in Bengali *tad-bhavas*, especially before *ā* and *e*. Before *ā* and *e* it is represented by *o*, separated from the following *ā* or *e* by the 'hinge' or 'hyphen' letter *y*. (See pronunciation of *y* below.) Thus *ȳāoyā* is pronounced *ȳāwā*, *deoyā* = *dewā*, *haoyā* = *hawā*. I shall transliterate *-oy-* as *w* hereunder. The sound of *W* before *I* (usually only occurring in borrowed English words) is represented by *U*. Thus 'will' is written *wil*.

§ VII. PRONUNCIATION OF VOWELS.

(1) Pronunciation of *a*.

In Sanskrit and in most modern Indo-Aryan languages *a* has the sound of English *A* in 'villa,' or of French *E* in 'de,' 'me.' Like the corresponding French sound, it had a tendency to become mute as a final; i.e. to be replaced by a silent pause. This tendency, in spite of a complete change of sound, it retains in Bengali and Assamese, and, to a less extent, in Oriyā.

In Bengali, final *a* (which always has the sound of *o*) is mute, with the following exceptions :

It is pronounced as final *o* :

- (i) in the conjugation of verbs, except after *-m* and *-n*.
- (ii) after a compound consonant, or a consonant preceded by *ṛ*, *ai*, *m̐* or *h*; e.g. *sa-dr̥ṣa*, *daiva*, *am̐sa*, *duḥ-kha*. But not so in monosyllabic nouns, such as *ṛn*, 'debt,' 'loan'; *tail*, 'oil.'
- (iii) at the end of *tat-sama* past participles, such as *sthita*, 'placed.'
- (iv) at the end of dissyllabic *tad-bhava* adjectives, such as *baṛa*, 'big'; *choṭa*, 'small'; *bhāla*, 'good.'
- (v) after *ṛh*; as, *gārha*, 'deep'; *dr̥rha*, 'firm'; *mārha*, 'foolish.'
- (vi) after *h*; as, *keha*, 'anyone'; *maha*, 'great'; *dur-āha*, 'hard to understand.'
- (vii) in the affixes *-iya*, *-eya*, etc.

In transliteration, mute *a* is not written. Its existence is audible in metre, where the pause it implies occupies the space of a syllable.

Normally, except as a final, *a* has the sound of the *O* in English 'hot,' or *å* in Scandinavian languages. But in initial syllables it has a tendency to become *o*, and notably in the verbal stems *bal*-, 'speak'; *kah*-, 'say'; *la*-, 'take'; *ha*-, 'become,' 'be.' This change also occurs when verbs are pronounced in their abbreviated forms. Thus *kāriyā* becomes *kore*, 'having done.'

(2) Pronunciation of *ā*. This is always like *A* in English 'father.'

(For the phonetic effect on *a* and *ā* of preceding (and sometimes of following) *ty*, *vy*, *ks*, *īy*, *jñ*, *hy*, etc., see § VIII, 7.)

(3) Pronunciation of *i* and *r*.

The normal pronunciation of *i* is that of *I* in English 'it,' and of *r* that of *RI* in English 'rim.' But in monosyllables (especially at the beginning of phrasal units owing to the characteristic Bengali phrasal accent of prolongation) these and final *i* tend to take the sound of *I* in French 'il' and *RI* in French 'rire.' Thus, the name of the god Śiva is pronounced *Śib*, and *rñ*, 'loan,' 'debt,' is pronounced *rñ*. The same difference of sound-quality may be heard in the two *i*'s of *timi*, 'he.'

(4) Pronunciation of *ī*. Always like *EE* in English 'meet.'

(5) Pronunciation of *u* and *ū*. These are always, respectively, like *U* in English 'put' and *OO* in English 'boot.'

(6) Pronunciation of *e*.

The normal pronunciation is that of *A* in English 'mate.' Very rarely, it has the sound of *E* in English 'bet,' as in *ek-tu*, 'a little.' In the pronominal adverbs

e-man, 'in this way,' 'thus'; *te-man*, 'in that way'; *je-man*, 'way in which'; *ke-man*, 'how?'; *e* has a *vi-kṛta*, 'altered,' pronunciation, like that of *A* in English 'hat,' 'bad.' (v. § VIII, 7.)

(7) Pronunciation of *ai*. Always like that of *OI* in English 'boil'*.

(8) Pronunciation of *o*. Always a pure *O*, as in French 'mot,' 'pot.'

(9) Pronunciation of *au*. Always like English *O^u* in 'boat,' 'go,' 'know'†.

§ VIII. PRONUNCIATION OF CONSONANTS.

(1) Gutturals: these are as in English; *ka* and *ga* are like *CO* and *GO* in English 'cot' and 'got'; *ṇa* has, as aforesaid, the sound of English *NG* in 'rung.'

(2) Palatals: *c* has the sound of *CH* in English 'church.' *j* has the sound of *J* in English 'judge'; *ṇ* has the same sound as *ṇ* and *n* in modern Bengali. It is in fact only retained as a separate symbol for the correct spelling of Sanskrit *tat-samas*. Indeed, it may be said that when *N* is in contact with *c*, *ch*, *j* or *jha*, it is written *ṇ*.

(3) Cerebrals: these are easily pronounced by Englishmen, having practically the sound of *T*, *D* and *N* as pronounced in English. The comic Englishman in Bengali plays and novels invariably pronounces the corresponding dental letters as if they were cerebrals. These letters are now pronounced by putting the tongue at the root of the teeth.

* This in other Indo-Aryan languages has the sound of *Y* in English 'by,' being really *Ā-I*.

† This in other Indo-Aryan languages has the sound of *AU* in German 'haus,' being really *Ā-U*.

(4) Dentals: these are pronounced by touching the tip of the teeth with the tip of the tongue. They are, I think, more distinctly audible in Western than in Eastern Bengal. *t* has exactly the sound of *T* in French 'tu.'

(5) Labials: *p*, *b* and *m* are as in English. But when *m* occurs as the second member of a compound with *ṣ*, *ś* or *s*, it merely nasalizes the preceding or (if the compound is initial) the following vowel. Thus, *uṣma*, 'warm breath,' is pronounced *ūsho*; *smaraṇ*, 'memory,' is pronounced *shārāṇ*; *smṛti*, 'remembrance,' is pronounced *sr̥ṭi*; *śmaśān*, 'a place for cremation,' is pronounced *shāshān*. [The modifying action of compound consonants on vowels *forward* in the first syllable and *backward* in the second syllable will be noted in compounds of *y*.] So also *ātma*, 'self,' is pronounced *āto*.

(6) Semi-vowels: *r* and *l* are pronounced like the corresponding English letters as pronounced when initials. Thus *r* in *rog*, 'disease,' has practically the same sound as in English 'rogue.' On the other hand *y* and *v* in *tat-samas* have undergone very interesting phonetic changes. As an initial always, and as the first letter in a syllable generally, *y* has assumed the sound of *j* and is, in fact, called *antaḥ-stha ja*, 'semi-vowel *j*.' Between vowels (as in *kar-iyā*, *yā-iyā*, *yā-oyā*) it is now practically a typographical device, like a hyphen, to show that the vowels it divides are separately pronounced. Similarly *v* as an initial or between vowels is now *b*, and is called *antaḥ-stha ba*, to distinguish it from *vargīya ba*, 'classified *B*,' the true *B*. I transliterate *y* and *v* and not *j* and *b*, because the distinction is necessary for correct spelling of *tat-samas*, and because they are still shown separately in dictionaries.

(7) *y* and *v* in compound consonants.

When *y* and *v* are the final members of compound consonants, they are not themselves pronounced but merely lengthen the sound of the preceding consonants. In the case of *v*, that is all that happens: thus *tvak*, 'skin,' 'touch,' is simply pronounced as *ttāk*; *satvar*, 'quickly,' is pronounced *shāttār*; *sattva*, 'nature,' 'property,' 'substance,' is pronounced *shātto**.

In the case of *y*, the compound, if an initial, always affects the sound of *a* or *ā* in the following vowel, and (in Eastern Bengal at least) also affects those vowels backwards when occurring in later syllables, by epenthesis.

I give instances of *forward* action :

(a) *vy-ay*, 'expense,' is pronounced *bē*, like French 'bé' prolonged; *vy-akti*, 'a person,' is pronounced *bekti*; *tyakta*, 'deserted,' is pronounced *tekto*; *tyaj-*, 'abandon,' is pronounced *tej*, etc.

(ā) *tyāg*, 'desertion,' is pronounced like English 'tag'; *vy-ākaraṇ*, 'grammar,' is pronounced *bākārān*; *nyāy-ya*, 'regular,' 'customary,' is pronounced *næjjo*.

I need not give instances of backward action, as this change of vowel sound does not, I think, occur in the standard dialect of Calcutta.

The same action takes place in the case of the compounds *kṣa*, *jñā* and *hya*, which in Prākṛit become *khya*, *gya* and *jya*. Examples: *kṣānto*, 'patient,' becomes *khānto*; *jñān*, 'knowledge,' becomes *ggæn*; *bāh-ya*, 'external,' becomes *bæjjo*; *sah-ya*, 'endurable,' becomes *shājjo*; *uh-ya*, 'to be removed,' becomes *ujjho*.

(So confirmed has this habit become that I have found

* Perhaps we have much the same phonetic change in English 'sword.'

in a petition the odd mis-spelling *a-nehya lābh*, 'unlawful gain,' for *a-nyāyja lābh* !)

(8) Pronunciation of the sibilants.

ś, ṣ and s have now all alike the sound of English *SH*. But ś followed by *r*, *r* or *ṇ* and s followed by *r*, *r* or a dental consonant are pronounced as English *S*. *h* has the same sound as English *H*. When *h* is compounded with a following consonant, the two consonants are commonly reversed in pronunciation. Thus *cihna*, 'a sign,' is pronounced *cinho*; and *ahlād*, 'joy,' becomes *ālḥād*.

§ IX. PHRASAL ACCENT.

The dominant audible quality in Bengali (as in French) is not, as in most European and Indo-Aryan languages, a fixed verbal accent, whether of force or duration, but a phrasal accent of duration. In French, the voice dwells longer on a final or penultimate syllable before a pause (or, in verse, a cæsura). In Bengali an *initial* syllable is thus prolonged, and the syllable thus dwelt on comes immediately after a pause (or, in verse, a cæsura or *phāṅk*). It is the regular recurrence of these prolonged syllables which constitutes the rhythm of metre. To take a couplet from a homely piece of verse, the metre goes thus:

pākhī sab | kare rab || rāti pohā-ila,

kānane | kusuma-kali || sakal-i phut-ila.

[N.B. The rhyming syllable carries an accent of duration not heard in prose.]

It follows from this that metrical units must consist of one or more whole words. Also that the rhythm in Bengali must necessarily be a falling rhythm consisting of such feet as —, —, —, —, —, —, whereas in French it consists necessarily of feet of the types —, —, —, —.

The verbal accent, free to move, gives variety to the verse. This is a crude and summary account of a complicated matter, for in Bengali certain words, pronouns for example, are extra-metrical, as it were, and are pronounced in an atonic and parenthetical manner. But what I have said may serve to show the difference between Bengali pronunciation (very audible when some Bengalis talk English, however admirably) and the pronunciation of languages with fixed word-accent whether of force or duration, whether of stress or quantity*.

* I ought perhaps to say that those who are accustomed to the use of the symbols of the International Phonetic Association will find an attempt I made to describe the sounds of Bengali in those symbols in the Bulletin of the London School of Oriental Studies, No. 1 for 1917. I ought also to add that it was with some reluctance that I have used transliteration instead of the indigenous script in this little manual. Yet transliteration, for foreigners at least, has its use, since it permits the use of typographical devices, hyphens, etc., which make etymological and other details visible at a glance, and so dispense with laboured explanations.

PART II

GRAMMAR

§ X. THE BENGALI VERB.

I begin with the Verb for the following reasons:

(1) Participles are used in declining Nouns and Pronouns; (2) many Adverbs and adverbial phrases are formed with participles; (3) the Verb is the most indigenous feature of the language, and most free from recently imported *tat-samas*; (4) early study of the Verb enables the teacher to supply the means of early phrase-building, so that the learner can at once use the language naturally for purposes of thought and expression instead of memorising lifeless paradigms.

The Bengali Verb is extremely simple. Its conjugation consists in adding a perfectly regular and simple series of suffixes to a verbal stem, usually monosyllabic. When it is dissyllabic, it always ends in *-ā*; such a dissyllabic root may be a causal of a monosyllabic root. Thus *kar-*, 'do'; *karā-*, 'cause to do.' Or it may be an ordinary active verb, such as *berā*, 'wander about.' Sometimes the addition of *-ā* gives a vaguely reflexive sense to a stem. Thus *ghum*, 'sleep'; *ghumā*, 's'endormir,' 'go to sleep,' 'put oneself to sleep.' But all these stems, except for inevitable assimilations when the root terminates in a vowel, are conjugated in exactly the same way.

§ XI. THE PERSONS.

The persons used in conjugating are (except in the 1st person, which has lost its ancient depreciatory forms of *mui*, 'I,' and *morā*, 'we') divided into (a) Inferior and (b) Ordinary or honorific forms. They are as follows:

(1) *āmi*, 'I'; *āmarā*, 'we.'

(2 a) *tui*, 'thou'; *torā*, 'ye.'

(2 b) *tumi*, 'you' (sing.); *tomarā*, 'you' (plur.).

(3 a) *se*, 'he'; *tāhārā*, 'they.'

se, 'it'; *tāhā*, 'that.'

(3 b) *tini*, 'he'; *tāhārā*, 'they.'

āpani (your-self, your Honour). *āpanerā* (plur.).

Āpan-i is a corruption of *ātman-i* (Skt) 'self,' and is an honorific method of addressing a 2nd person in the 3rd person, like Spanish 'Usted.' *Āmi* and *tumi* were (and still are in Assamese) plurals. *Tini* was perhaps also originally plural.

§ XII. THE VERB *ĀCH*-, 'BE.'

The verb 'to be' has only two tenses, Present and Preterite. Verbs have no distinction of number, and are the same for singular and plural. [The pronouns can be supplied as in the above table.]

Present tense :

(1) *āch-i*, 'am,' etc.

(2 a) *āch-is*.

(2 b) *āch-a*.

(3 a) *āch-e*.

(3 b) *āch-en*.

Preterite tense :

(1) [*ā*]*ch-ilām*, 'was,' etc.

(2 a) *ch-ili*.

(2 b) *ch-ile*.

(3 a) *ch-ila*.

(3 b) *ch-ilen*.

These terminations *-i*, *-is*, *-a*, *-e*, *-en* for the Present, and *-ilām*, *-ili*, *-ile*, *-ila* and *-ilen* for the Preterite are used with the Present and Preterite of *all* Verbs, with slight modifications, shown below, in the case of stems ending in *-a*, *-ā*, *-i* and *-u*.

§ XIII. THE NEGATIVE OF *ĀCH*-.

When *āch*- is used in the sense of 'exist,' then its universal negative in all persons is *nāī*; e.g. *tini se-khane nāī*, 'he is not there'; *kono log e-khāne nāī*, 'any people here are not.' Used as a copula, the present tense is conjugated negatively thus:

(1) *nah-i*.

(2a) *nah-is* or *nos*.

(2b) *nah-a* or *na-o*.

(3a) *nah-e* or *nay*.

(3b) *nah-en* or *nan*.

The Preterite takes the general negative *nā*. Examples: *āmi bhāla nahi*, 'I am not well'; *āmi bhāla chīlām nā*, 'I was not well.'

§ XIV. CONJUGATION OF *KAR*-, 'DO.'

A. The *A-samāpikā Kriyā*, or Non-finite Verb.

(1) The Preterite Participle, *kar-ā*, 'done' (v. § XVIII).

(2) The Imperfect Participle, *kar-ite*, 'doing' (v. § XIX).

(3) The Perfect Participle, *kar-iyā*, 'having done' (v. § XX).

(4) The Absolute Participle, *kar-īle*, 'on doing,' 'if done' (v. § XXI).

(5) The Gerund, *kar-ibā*, 'a doing' (v. § XXII).

B. The *Sam-āpikā Kriyā*, or Finite Verb.

The Present and Preterite tenses are exactly like those of *āch*-.

(1) Present tense :

- | | | |
|------------|---|----------------------|
| | (1) <i>kar-i</i> , 'do,' etc., 'let us do.' | |
| | (2 a) <i>kar-is.</i> | (2 b) <i>kar-a.</i> |
| Imperative | (2 a) <i>kar.</i> | (2 b) <i>kar-a.</i> |
| | (3 a) <i>kar-e.</i> | (3 b) <i>kar-en.</i> |
| Imperative | (3 a) <i>kar-uk.</i> | (3 b) <i>kar-un.</i> |

(2) Preterite tense :

- | | |
|------------------------------|------------------------|
| (1) <i>kar-ilām</i> , 'did.' | |
| (2 a) <i>kar-ili.</i> | (2 b) <i>kar-ile.</i> |
| (3 a) <i>kar-ila.</i> | (3 b) <i>kar-ilen.</i> |

The Imperfect Present and Imperfect Past tenses are formed by adding, respectively, (*ā*)*ch-i* and *ch-ilām* to the Imperfect Participle.

(3) Imperfect Present tense :

- | | |
|--|---------------------------|
| (1) <i>karite-chi</i> , 'am doing,' etc. | |
| (2 a) <i>karite-chis.</i> | (2 b) <i>karite-cha.</i> |
| (3 a) <i>karite-che.</i> | (3 b) <i>karite-chen.</i> |

(4) Imperfect Past tense :

- | | |
|--|-----------------------------|
| (1) <i>karite-chilām</i> , 'was doing,' etc. | |
| (2 a) <i>karite-chili.</i> | (2 b) <i>karite-chile.</i> |
| (3 a) <i>karite-chila.</i> | (3 b) <i>karite-chilen.</i> |

The Perfect and Pluperfect tenses are formed by adding, respectively, (*ā*)*ch-i* and *ch-ilām* to the Perfect Participle.

(5) The Perfect tense :

- | | |
|--------------------------------------|---------------------------|
| (1) <i>kariyā-chi</i> , 'have done.' | |
| (2 a) <i>kariyā-chis.</i> | (2 b) <i>kariyā-cha.</i> |
| (3 a) <i>kariyā-che.</i> | (3 b) <i>kariyā-chen.</i> |

(6) The Pluperfect tense :

- | | |
|--|-----------------------------|
| (1) <i>kariyā-chilām</i> , 'had done.' | |
| (2 a) <i>kariyā-chili.</i> | (2 b) <i>kariyā-chile.</i> |
| (2 b) <i>kariyā-chila.</i> | (2 c) <i>kariyā-chilen.</i> |

The Future tense, like the Gerund in *-ibā*, is formed from the Sanskrit Participle in *-tava*, Prākṛit *-avva*. The Frequentative and Conditional is formed from the Imperfect Participle, which, when reiterated, is itself frequentative in sense. Thus *āmi e kāj karite karite gelam*, 'I this work doing doing went,' i.e. 'I did this work as I went.'

(7) The Future tense:

(1) *kar-iba*, 'shall do.'

(2 a) *kar-ibi*.

(2 b) *kar-ibe*.

(3 a) *kar-ibe*.

(3 b) *kar-iben*.

(8) The Frequentative or Conditional tense:

(1) *kar-itām*, 'used to do' or 'would do.'

(2 a) *kar-iti*.

(2 b) *kar-ite*.

(3 a) *kar-ita*.

(3 b) *kar-iten*.

§ XV. THE NEGATIVE VERB.

Negation is expressed by putting *nā* after the Finite Verb and before the Non-finite Verb, with one remarkable exception. It is not usual to say *kar-ilām nā*. The proper negative of the Preterite is *kar-i nāi*. This applies to all Preterites except *ch-ilām*. It is permissible to say *ch-ilām nā*.

§ XVI. VERBS FORMED BY ADDING KAR- TO TAT-SAMA VERBAL NOUNS.

This has been a very fertile means of importing abstract Sanskrit nouns into the language, thus creating verbs, many of which are synonyms of existing *tad-bhava* verbs: thus, you can either say *ja-i*, 'I go,' or *gaman kari*, 'I make departure'; *ās-i*, 'I come,' or *ā-gaman kari*, 'I make arrival'; *dekh-i*, 'I see,' or *darśan kari*, 'I make vision.' Many examples of this will be found in the specimens hereunder.

§ XVII. VERBS FORMED BY ADDING *KAR-* TO *TAT-SAMA* PASSIVE PARTICIPLES.

Several Sanskrit passive participles can be used in this way; e.g. *naṣṭa karilām*, 'I made destroyed,' i.e. 'I destroyed'; *dhr̥ta karilām*, 'I seized'; *arpita karilām*, 'I entrusted,' 'handed over,' etc., etc.

§ XVIII. THE PRETERITE PARTICIPLE IN *-ā*.

[The Participles take so important a part in the idiomatic mechanism of the language that an account of the working of each of them is here summarily given.]

The Preterite Participle in *-ā* (e.g. *kar-ā*, 'done'; *ḡā-wā*, 'gone'; *ha-wā*, 'become'; *ās-ā*, 'come'; *la-wā*, 'taken'; *dhar-ā*, 'seized'; *cal-ā*, 'walked,' etc.) plays a very important part. In dictionaries written in Bengal, it is usually the form selected to exhibit the verb, though in dictionaries compiled in England it is usual to give the Imperfect Participle in *-ite*, in its Infinitival sense. It is, etymologically, a gerund in an oblique case. This participle is often used as a Verbal Noun; e.g. *āmār ḡā-wā ha-ibe nā*, 'my going will not happen': i.e. 'I shall not go.' Such quasi-impersonal constructions are very common in Bengali, constructions in which the attention is drawn rather to the *sense*, the *bhāv* of the verb, than to its subject. In fact in indigenous grammars, besides the Active and Passive Voices, there is shown a *Bhāva-vācya*, a *Sense-Voice*, in which the action of the verb is itself practically the subject*.

In modern Bengali this Participle is often used as a

* These are, of course, impersonal verbs, or ordinary verbs used impersonally.

noun to express necessity or propriety of action with *tat-sama* adjectives indicating need, etc. Thus, *āmār yā-wā ucit*, 'my going (is) fitting'; *e kāj kar-ā āvaśyak*, 'doing this deed (is) necessary'; *tomār e-khāne ās-ā barā-i pra-yojanīya*, 'your to-this-place coming (is) very needful,' etc.

With this Participle is formed the Passive with *yāwā* (v. § XXVII) in Transitive Verbs*.

N.B. With dissyllabic stems in -ā, this Participle takes the form -āna; thus *kar-āna*, 'caused to be done.'

§ XIX. THE IMPERFECT PARTICIPLE IN -ITE.

E.g. *kar-ite*, 'doing'; *yā-ite*, 'going'; *ās-ite*, 'coming'; *bhāg-ite*, 'fleeing'; *palā-ite*, 'fleeing'; *daurā-ite*, 'running'; *ghumā-ite*, 'going to sleep'; *śu-ite*, 'lying down'; *dī-te* [= *dī-ite*], 'giving'; *par-ite*, 'reading'; etc.

(a) Reduplicated, this Participle implies continuous action; thus, *āmi yā-ite yā-ite par-itechilām*, 'I going going was reading'; i.e. 'I was reading as I went.'

(b) With the stems *pār-*, 'be successful,' 'cross over,' and *pā-*, 'obtain,' this Participle is used to express a potential sense. This, being translated into an Infinitive in European languages, is usually described as the Infinitive of the verb. Thus *āmi yā-ite pār-iba*, 'I shall be able to go.' (I think the real construction is 'I am successful in going.') *āmi tāhā dekh-ite pā-ilām*, 'I was able to see that'; i.e. 'I seeing that obtained,' i.e. 'got what I wanted.' Note that the stem *śak-*, commonly used in other Indo-Aryan languages to express 'power,' 'potentiality,' is not used in Bengali or Assamese.

* Intransitive verbs have also a unipersonal passive like Latin *itur*. Thus, *se-khān diyā yāwā yāy nā*, 'by there (it) is not gone'; *tāhā pārā yāy nā*, 'that is impossible.'

(c) So with the stem *cā*, 'wish,' 'desire,' Desideratives are made: e.g. *āmi dekh-ite cā-i*, 'I wish to see'; *āmi dekh-ite cā-i nāi*, 'I did not wish to see.' But, *āmi dekh-ite cā-i nā*, 'I do not wish to see.'

(d) So with the stem *dī-*, 'give,' we get Permissives; e.g. *āmi dekh-ite dī-ba*, 'I will give to see,' 'I will allow to see.'

(e) So with *lāg-*, 'stick,' 'attach oneself,' we get Inceptives; e.g. *āmi jā-ite lāg-ilām*, 'I began to go*.'

§ XX. THE PERFECT PARTICIPLE IN *-iyā*.

This is very common in a 'conjunctive' sense to make subordinate phrases.

It is worth noting that a similar conjunctive participle is common in agglutinative Tibeto-Burman languages when, under the influence of contact with Bengali or Assamese, the agglutinative verb consisting of several monosyllabic stems, 'agglutinated' together, breaks up. In these languages, we frequently get phrases similar to the following: *āmi tomā-ke saṅg-e kar-iyā la-iyā bal-iyā dī-yā ās-iba*, which means 'I will take you with (me) and will go and tell (something).' The way this phrase is made up is this: *āmi tomā-ke la-iyā*, 'I taking you' + *saṅg-e kar-iyā*, 'making in company' (adverbial phrase, v. § LIX); *bal-iyā dī-yā*, participle of conjunctive-compound verb *baliyā dī-*, 'cause to be told' + *ās-iba*, 'will come.'

[Note that in Bengali the phrases 'go and see,' 'come and look,' are respectively rendered by 'having seen, come,'

* The form shows that this so-called Participle is really an oblique case of a Gerund, and *jāite* would be most accurately translated as 'a-going.'

and 'having seen, go.' The action is looked at from the point of view of the actor rather than, as with us, from that of the speaker.]

The use and sense of this Participle will be readily gathered from the numerous examples in the Specimens hereunder. Note that this Participle nearly always has the same subject as the principal Verb.

§ XXI. THE ABSOLUTE PARTICIPLE IN -ILE.

This provides the truly indigenous way of expressing a Conditional sense, and is used in very much the same way as absolute phrases in Greek and Latin. This participle may or may not have, but usually has a different subject from the main verb. E.g. *tini e kāj kar-ile, āmi-o kar-iba*, 'he doing this work, I also will do (it).'

In modern Bengali a Conditional is formed by using the Present or Conditional (for past action) with (the *tat-sama*) *yadi*, 'if'; e.g. *yadi kar-i*, 'if I do'; *yadi kar-itām*, 'if I had done*.'

§ XXII. THE GERUND IN -IBĀ [-IVĀ].

This is formed from the Sanskrit future ppl. in *-tavya*, Prākṛit *-avva*.

With one exception, this only occurs in the genitival form *kar-ibār* in such phrases as *ihā kar-ibār āg-e*, 'before doing this'; *ihā kar-ibār par-e*, 'after doing this'; *yā-ibār kāl-e*, 'at time of going'; *tāhā kar-ibār prayojan nāi*, 'there is not need of doing that,' etc. The exception is in the compound expression *karibā-mātra*,

* Note that this Participle, like the Participle in *-ite*, is plainly the oblique case of a Gerund, and should be translated as 'on going,' 'after going.'

lit. '(in) measure of doing' = 'immediately on doing.' This is either a true *San-dhi* (v. § LX) or, it may be, a genitive which has dropped its termination. Note that the words *āg-e*, *par-e*, *kāl-e* are all locative cases of nouns used adverbially. By far the greater number of adverbs in Bengali are formed in this manner; e.g. *tāhā-r saṅg-e*, 'in company of him,' 'with him'; *āmā-r pāch-e*, 'in rear of me,' 'behind me'; *ghar-er madhy-e*, 'in midst of (the) house'; 'in the house'; *ghar-er bāhīr-e*, 'on (the) outside of (the) house,' 'outside the house,' etc. Numerous examples will be found in the Specimens.

§ XXIII. CONJUGATION OF THE VERB *HA-*, 'BECOME,' 'BE.'

This I give in full as an example of all verbal stems ending in *-a*. Except for some assimilations where vowels come in contact, it is exactly the same as the conjugation of *kar-*. It is derived from the Sanskrit stem *bhū-*, 'arise,' 'happen,' 'occur' [cf. Latin *fu-*]. Through *bhū-ila* in early Western Bengali we get *bhela*, 'was,' common in Vidyāpati Thākur's fourteenth century verse. Note that the distinction between *āch-* and *ha-* is that, respectively, between *estar* and *ser* in Spanish.

A. The *A-samāpikā Kriyā*, or Non-finite Verb.

- (1) The Preterite Participle, *ha-wā*, 'become' (§ XVIII).
- (2) The Imperfect Participle, *ha-ite*, 'becoming' (§ XIX).
- (3) The Perfect Participle, *ha-iyā*, 'having become' (§ XX).
- (4) The Absolute Participle, *ha-ile*, 'on becoming,' 'if become' (§ XXI).
- (5) The Gerund, *ha-ibā*, 'a becoming' (§ XXII).

B. The *Sam-āpikā Kriyā*, or Finite Verb.

(1) Present tense :

(1) *ha-i*, 'become,' etc., 'let us become.'

(2 a) *ha-is* or *hos*. (2 b) *ha-o*.

Imperative form (2 a) *ha*. (2 b) *ha-o*.

(3 a) *hay* [= *ha-e*]. (3 b) *han* [= *ha-en*].

Imperative form (3 a) *ha-uk*. (3 b) *ha-un*.

(2) Preterite tense :

(1) *ha-ilām*, 'became.'

(2 a) *ha-ili*. (2 a) *ha-ile*.

(2 b) *ha-ila*. (2 b) *ha-ilen*.

(3) Imperfect Present tense :

(1) *ha-itechi*, 'am becoming,' etc.

(2 a) *ha-itechis*. (2 b) *ha-itecha*.

(3 a) *ha-iteche*. (3 b) *ha-itechen*.

(4) Imperfect Past tense :

(1) *ha-itechilām*, 'was becoming,' etc.

(2 a) *ha-itechili*. (2 b) *ha-itechile*.

(3 a) *ha-itechilu*. (3 b) *ha-itechilen*.

(5) The Perfect tense :

(1) *ha-iyāchi*, 'have become,' etc.

(2 a) *ha-iyāchis*. (2 b) *ha-iyācha*.

(3 a) *ha-iyāche*. (3 b) *ha-iyāchen*.

(6) The Pluperfect tense :

(1) *ha-iyāchilām*, 'had become.'

(2 a) *ha-iyāchili*. (2 b) *ha-iyāchile*.

(3 a) *ha-iyāchila*. (3 b) *ha-iyāchilen*.

(7) The Future tense :

(1) *ha-iba*, 'shall become.'

(2 a) *ha-ibi*. (2 b) *ha-ibe*.

(3 a) *ha-ibe*. (3 b) *ha-iben*.

(8) The Frequentative or Conditional tense :

(1) *ha-itām*, 'used to become' or 'should become.'(2 a) *ha-iti*.(2 b) *ha-ite*.(3 a) *ha-ita*.(3 b) *ha-iten*.§ XXIV. THE PASSIVE WITH *HA-*.

This is exactly parallel to the Passive of the analytic modern languages of Europe. That is, it is a device not wholly restricted to the expression of a Passive sense. Just as in English we say 'I am well,' 'I am seized,' 'I am going,' so in Bengali we can say *āmi bhāla āch-i*, *āmi dhr̥ta ha-i*, *āmi ja-ite āchi* or *jā-itechi*.

This Passive is formed by prefixing Passive past participles, chiefly *tat-samas*, to the various forms of *ha-*; e.g. *tāhā naṣṭa ha-ila*, 'that has been destroyed'; *se dhr̥ta ha-ila*, 'he has been seized'; *āmi un-nata ha-iyāchi*, 'I have become exalted'; *kāpar̥ dhauta ha-ila*, '(the) cloth has been washed'; *tini e pad-e ni-yukta ha-iben*, 'he will be appointed to (lit. "in") this post'; *tāhā cūr̥ṇa ha-iyāche*, 'that has been pounded, reduced to powder,' etc.

§ XXV. THE PASSIVE WITH *PAR̥-*, 'FALL.'

Some verbs (so far, I have only come across three namely *mār-*, 'kill,' causal of *mar-*, 'die'; *ghir-*, 'surround'; and *dhar-*, 'seize') express sudden or violent action in the Passive by conjugating the verb *par̥* (Skt *pat-*), 'fall,' with the Preterite Participle used in a Passive sense: e.g. *se mār-ā par̥-ila*, 'he was (suddenly) killed,' 'he died suddenly'; *tāhā-rā gher-ā par̥-ila*, 'they were suddenly surrounded'; *cor dhar-ā par̥-ila*, '(the) thief was caught.'

§ XXVI. CONJUGATION OF THE VERB *ĪA-*, 'GO.'

I conjugate this verb in full (1) as an example of phonetic changes in stems in *-ā*, (2) because, as in many European and Indo-Aryan languages, the verb 'go' is irregular to this extent that it is derived from two Sanskrit roots, namely *yā-* and *gam-*. Otherwise this verb is quite regular.

A. The *A-samāpikā Kriyā*, or Non-finite Verb.

- (1) The Preterite Participle, *yā-wā*, 'gone' (§ XVIII).
- (2) The Imperfect Participle, *yā-ite*, 'going' (§ XIX).
- (3) The Perfect Participle, *yā-iyā* or *giyā*, 'having gone' (§ XX).
- (4) The Absolute Participle, *ge-le*, 'on going' (§ XXI).
- (5) The Gerund, *yā-ibā*, 'a going' (§ XXII).

B. The *Sam-āpikā Kriyā*, or Finite Verb.

(1) Present tense :

(1) *yā-i*, 'go,' 'let us go.'(2 a) *yā-s*. (2 b) *yā-o*.Imperative form (2 a) *yā*. (2 b) *yā-o*.(3 a) *yā-y*. (3 b) *yā-n*.Imperative form (3 a) *yā-uk* or *yāk*. (3 b) *yā-un* or *yān*.

(2) Preterite tense :

(1) *ge-lām*, 'went.'(2 a) *ge-li*. (2 b) *ge-le*.(3 a) *ge-la*. (3 b) *ge-len*.

(3) Imperfect Present tense :

(1) *yā-itechi*, 'am going.'(2 a) *yā-itechis*. (2 b) *yā-itecha*.(3 a) *yā-iteche*. (3 b) *yā-itechen*.

(4) Imperfect Past tense :

(1) *ḡa-itechilām*, 'was going.(2 a) *ḡā-itechili*. (2 b) *ḡā-itechile*.(3 a) *ḡā-itechila*. (3 b) *ḡā-itechilen*.

(5) Perfect tense :

(1) *giyā-chi*, 'went.'(2 a) *giyā-chis*. (2 b) *giyā-cha*.(3 a) *giyā-che*. (3 b) *giyā-chen*.

(6) Pluperfect tense :

(1) *giyā-chilām*, 'had gone.'(2 a) *giyā-chili*. (2 b) *giyā-chile*.(3 a) *giyā-chila*. (3 b) *giyā-chilen*.

(7) Future tense :

(1) *ḡā-iba*, 'shall go.'(2 a) *ḡā-ibi*. (2 b) *ḡā-ibe*.(3 a) *ḡa-ibe*. (3 b) *ḡā-iben*.

(8) Conditional tense :

(1) *ḡā-itām*, 'used to go,' etc.(2 a) *ḡā-iti*. (2 b) *ḡā-ite*.(3 a) *ḡā-ita*. (3 b) *ḡā-iten*.

[Note the idiom *nidrā ḡā-i*, 'I go (to) sleep,' *mūrcchā ḡā-i*, 'I go (into) a faint.']

§ XXVII. THE TWO PASSIVES WITH *ḡā-*.

These two ways of translating the Passive of inflected languages must be described with some care and circumspection.

In the *Vyākaraṇs* or Grammars written by Bengalis they are usually not mentioned, being in fact, in the first case, an importation from Hindi, and in the other an

impersonal construction not exclusively employed for indicating a Passive sense. Of the former, I find the following mention in a footnote at p. 119 of Nakuleśvar Vidyābhūṣaṇ's excellent *Vāṅgālā-Vyākaraṇ* (Calcutta, B.S. 1312). It is there said (I translate) that 'the meaning of the stem *ġā-* is sometimes "be." For instance: *e-man lok dr̥ṣṭa hay*, "such persons are seen," is the same as *e-man lok dekh-ā ġāy*.' Here, be it noticed, *lok*, in the first phrase, is obviously in the nominative case and is the subject of the compound verb *dr̥ṣṭa hāy*, 'is' or 'becomes seen.' The absence of the objectival suffix *-ke* shows that *lok* is also a nominative in the second phrase.

Now, it happens that in Grammars written by or for Englishmen only one or the other of these Passives is mentioned. It is conjugated throughout and is regarded as applicable to *all* verbs. For instance, *Syāmā Caraṇ Sarkār*, in his still invaluable Grammar for English students (the original of many other Grammars), conjugates, all the way through, *āmi kar-ā ġā-i*, *tumi kar-ā ġā-o*, etc.; and Mr John Beames in his *Grammar of the Bengali Language* (Oxford, Clarendon Press, 1894) follows the precedent set by *Śyāmā Caraṇ*. On the other hand, in Wenger's *Bengali Grammar*, edited by G. H. Rouse (Baptist Mission Press, Calcutta, 1906), the conjugation adopted is *āmā-ke dekhā ġāy*, 'I am seen'; *tomā-ke dekhā ġāy*, 'you are seen'; *tāhā-ke dekhā ġāy*, 'he is seen,' etc. This construction is also (exclusively) used by Professor Nicholl in his Grammar.

Now the former construction is used in other Indo-Aryan languages of northern India, as in the Hindi phrase *yiḥ strī mārī jātī thī*, 'this woman was being beaten,' and its use might well penetrate into neighbouring Bengali, in

which the Preterite Participle is both a verbal noun and a participle or verbal adjective.

After a careful study of as many actual examples as I have found time to collect in reading, I venture to state, provisionally, that both forms are possible for some verbs, and that there is then a slight difference of meaning. (I do not think that *karā jā-i* is possible, or is ever met with.) It is quite possible to say *āmi dekhā jā-i*, 'I am seen'; *se dekhā gela*, 'he was seen'; and also *āmā-ke dekhā jāy*, 'I can be seen.' I venture, then, to describe these two forms of the Passive as follows:

A. In the case of a few verbs, such as *mār-*, 'be killed,' 'die'; *ghēr-*, 'surround'; *dekh-*, 'see'; *dhar-*, 'seize,' 'arrest,' the Hindi construction is used. E.g. *tāhār pitā juddhe mārā gelen*, 'his father was killed in battle'; *e-man lok dekhā jāy*, 'such people are seen.' But even in the case of these verbs, the construction is not exclusively used. The other, the impersonal construction, is equally possible, but implies a slightly potential sense. Thus, *tāhā-ke guli diyā mārā jāy*, 'he can be killed with a bullet.' This construction is sometimes explained by saying that *tāhā-ke* (in the objective case) is the subject of the verb *mārā jāy*. That seems an unnecessarily elaborate explanation. The participle *mārā* is transitive and 'governs' the accusative *tāhā-ke*. The compound verb *mārā jāy* is used impersonally without other subject than its own *bhāva*, its own inherent active sense. Impersonal verbs are a very common feature of the language, and one which it is difficult to explain to Englishmen from whose tongue this device is practically absent. The construction resembles the Latin *vocatur ad arma; magna voce vocandum est; itur; pugnatum est; nobis invidetur*.

An even better parallel is the phrase *Bellovacis persuaderi non poterat*, which could be literally translated into Bengali thus: *Bellovacī -ke bujhā-ite pāṛā gela nā*, except that in the Bengali it is the potential verb which assumes the Passive and Impersonal form*, and not the Non-finite Verb.

B. The best way of explaining this impersonal 'Passive' (if Passive it be) is by giving actual examples:

(1) *e rāstā diyā cal-ā yā-uk*, 'by this road let it be gone.'

(2) *śun-ā yāy ye tini ās-iben*, 'it is heard that he will come.'

(3) *dekh-ā gela ye se āṛ† uṭh-ite pāṛ-e nā*, 'it was seen that he is no longer able to rise.'

(4) *dekh-ite pā-wā yāy ye se āṛ ās-ibe nā*, 'it can be seen that she will not come again.'

(5) *kichu-kichu jān-ite pāṛā yāy*, 'to some extent (lit. "some-some") it can be known.'

(6) *e-rūp bal-ā yā-y nā*, 'it is not thus said,' i.e. 'on ne parle pas ainsi.'

(7) *jijñāsā kar-ā yā-ibe*, 'it shall be questioned,' i.e. 'questioning shall be made.'

(8) *āj khā-wā yā-ibe nā*, 'to-day it shall not be eaten,' i.e. 'to-day we shall not eat.'

It would be easy to multiply instances. Now it is plain that in all these cases there is no subject expressed. The subject is in fact the action of the verb itself.

* This impersonal Passive has a European parallel in Spanish, in phrases such as *se conoce al amigo en la necesidad*, 'a friend is known in (time of) need'; or *se esperó a la reina*, 'the queen was expected,' which can only be rendered by the literal translation 'it was expected to the queen,' 'with reference to the queen there was expecting,' which would go quite literally and idiomatically into Bengali, *mahā-rānī-ke apekṣā kar-ā gela*.

† *ār* is a corruption of Skt *apar* 'other' (cf. Latin *alter*).

Now the same construction can be applied to transitive verbs, and here the object (in the accusative) remains the object (in the accusative).

You can say *āmi e kathā ullekh kar-ilām*, 'I made mention (of) this matter' (in the accusative), or, impersonally, *e kathā ullekh kar-ā giyāche*, 'this matter has been mentioned,' to use the nearest translation possible in English, namely the Passive*.

So (9) *kāj pā-wā jāy nā*, 'work cannot be got'; cf. *kāj pā-wā hay nā*. In the former sentence *kāj* is in the accusative; in the latter in the nominative case.

(10) *se eta-i† cañcal je tāhā-ke samlā-ite pār-ā jāy nā*, 'he is so fickle that it is not possible to control him.'

(11) *se bāra-i† bokā; tāhā-ke kichu-i† śekhāna jāy nā*, 'he is very foolish, there is no teaching him anything.'

(12) *meve-tir bāra vatsar ha-iyache; vivāha nā dile, tāhā-ke ār ghar-e rākhā jāy nā*, 'the girl is 12 years old; if she is not given in marriage, there is no keeping her in the house any longer.' Literally, 'the girl's 12 years have happened, marriage on-not-giving, her any-longer in house cannot be kept.'

(13) *āj-kāl eta a-kāl par-iyāche je sastā-y ār kono jiniṣ pā-wā jāy nā*, 'nowadays so much scarcity has befallen that cheaply (lit. in cheapness) any longer any commodity cannot be had.'

(14) *eta vi-lamba kar-ile*, 'on making so much delay,' 'if you delay so much'; 'tren' ār dhar-ā jā-ibe nā, 'the train any longer will not be caught.'

(15) *mahāśay, ār pār-ā jāy nā* (the exact equivalent

* Note that *kathā* is in the accusative in both phrases.

† For the particle *-i* of emphasis see § LV, A.

of 'on ne peut plus'); *kāj kariyā barā-i hāyṛān haṛiyāchi*, 'Sir, no more is possible,' 'I can do no more,' 'having worked, I am very exhausted*.'

§ XXVIII. VERBAL STEMS IN -I.

Examples have already been given of the conjugation of verbal stems in *-a* and *-ā*. Those in *-i* are perfectly regular save for some vowel assimilations.

Take, for example, the verb *dī-*, 'give.' Before *ā*, *i* becomes *e* and the hinge-letter *w* is interposed; *i + i = i* (unlike the Sanskrit rule in force in *tat-samas* [§ LX]).

The Infinitival verb, for instance, is as follows:

- (1) The Preterite Participle, *de-wā*, 'given.'
- (2) The Imperfect Participle, *dite*, 'giving.'
- (3) The Perfect Participle, *diyā*, 'having given.'
- (4) The Absolute Participle, *dile*, 'on giving.'
- (5) The Gerund, *dibā*, 'a giving.'

The Present tense is as follows:

- | | | |
|------------|--------------------------------|------------------------------------|
| | (1) <i>dī-i</i> or <i>dī</i> . | |
| | (2 a) <i>dis</i> . | (2 b) <i>de-o</i> or <i>dā-o</i> . |
| Imperative | (2 a) <i>de</i> . | (2 b) <i>dāo</i> . |
| | (3 a) <i>dey</i> . | (3 b) <i>den</i> . |
| Imperative | (3 a) <i>dī-uk</i> . | (3 b) <i>dī-un</i> . |

The only other common verb of this kind is *nī-*, 'take,' a variant of *la-*.

N.B. The phonetic rule above applies to some extent where *i* is followed by a final consonant in a monosyllabic stem. Thus the Preterite Participle of *likh-*, 'write,' is *lekh-ā*, of *sikh-*, 'learn,' is *sekh-ā*.

* In all these examples, the (English) subject is in the accusative case in Bengali, the verb being impersonal, and, it will be noticed, the verb has a potential sense.

§ XXIX. VERBAL STEMS IN -*u*.

These are quite regular when -*u* is in contact with *i*, but assimilation takes place in contact with *ā* and *e*. Thus, the Preterite Participle of *śu*-, 'lie down,' 'sleep,' is not *śu-ā* but *śo-yā*.

The Present and Imperative are conjugated thus :

	(1) <i>śu-i</i> .	
	(2 a) <i>śu-is</i> .	(2 b) <i>śo-o</i> .
Imperative	(2 a) <i>śo</i> .	(2 b) <i>śo-o</i> .
	(3 a) <i>śu-ye</i> .	(3 b) <i>śu-en</i> .
Imperative	(3 a) <i>śouk</i> .	(3 b) <i>śo-un</i> .

The only common stems in -*u* are the following: *cu*-, 'leak,' 'ooze'; *chū*-, 'touch'; *thu*-, 'place,' 'put down'; *du*- or *duh*-, 'milk'; *dhu*-, 'wash' (clothes, etc.); *nu*-, 'bend down'; *ru*-, 'transplant' (seedlings, etc.).

The change of *u* into *o* in the Preterite Participle occurs even if there be an intervening consonant; e.g. *śun*-, 'hear,' gives *śon-ā*; *bujh*-, 'understand,' gives *bojh-ā*; *bun*-, 'weave,' gives *bon-ā*; *tul*-, 'lift,' gives *tol-ā*, etc.

§ XXX. THE VERB *BAṬ-E*.

This verb exists, theoretically, in the three persons *baṭ-i*, *baṭ-a*, *baṭ-e*, *baṭ-en*, but only *baṭ-e* is commonly met with (cf. Hindi *bāṭe*). It means 'it is,' 'it is so,' and is used after an admission to introduce a qualification, etc. Thus *tāhā satya*, *baṭe*, *kintu gā-iba nā*, 'that is true, yes, but I shall not go.'

§ XXXI. COMPOUND VERBS.

It is usual to call this interesting device a Compound Verb, and the label may serve, since it has now the consecration of time. There is no morphological compounding,

though there is always some mingling (sometimes complete) of the sense of the two verbs used together. Certain strengthening or modifying verbs can be added to the Perfect (conjunctive) Participle. The most commonly used of these are given below*.

A. Compounds of *gā-*, 'go.'

The sense of this is usually intensive.

tumi cal-iyā gā-o, 'go away.'

-se naṣṭa ha-iyā giyāche, 'he has become completely ruined.'

pakṣi ur-iyā gela, 'the bird flew away.'

se mar-iyā gela, 'he died.'

It may also be continuative.

āmār śarīr naṣṭa ha-iyā gā-iteche, 'my body (i.e. bodily health) is gradually becoming ruined.'

āmār smaraṇ-śakti nis-tej ha-iyā gā-iteche, lit. 'my memory-power is (gradually) becoming blunted.'

B. Compounds of *dā-*, 'give.'

This is a transitive intensive, looking at the action from the point of view of the person or object affected.

se āmā-ke phel-iyā diyāche, 'he has thrown me down.'

tini āmā-ke chār-iyā dilen, 'he let me go.'

tāhā-ke man-e kar-iyā dāo, 'remind him' (v. § LIX).

se āmā-ke bāhīr kar-iyā dila, 'he turned me out.'

* The device has the aspect of a survival of agglutination from the primitive language which preceded the advent of the Prākṛit vocabulary, but inasmuch as this expedient is common in all Indo-Aryan languages, it may possibly have some other origin. The point deserves enquiry. Note that the Perfect and Imperfect tenses of all verbs are themselves examples of compound verbs, being compounds with *āch*, 'be.' It is possible to use them exactly in the same way as the Compound Verbs here mentioned; e.g. *āmi balite chilām*, 'I was in the act of talking'; *āmi baliyā chilām*, etc. *Āmi karite chilām* is exactly parallel to *āmi karite lāgilām*, 'I began doing.'

C. Compounds of *ni-* or *la-*, 'take.'

As *di-* in these constructions usually implies doing something to others, so *ni-* and *la-* imply doing something for oneself.

e-i hisāb bujhā-iyā la-o, 'examine this account' (for yourself). (*bujh-iyā dā-o* would mean 'explain to me'.)

a-i baṛi ā-niyā dāo means 'bring the book' (for me). But *ai baṛi ā-niyā la-o* means 'bring the book' (for yourself).

D. Compounds of *phel-*, 'throw.'

This is a strengthening compound of transitive verbs.

sab khā-iyā phel-ilām, 'I ate (it) all up.'

āmā-ke mār-iyā phel-ite cā-o, ta phela, '(if) you wish to kill me outright, then kill (me).'

dārī kāmā-iyā phel-iyāchi, 'I have shaved off (my) beard.'

kathā-tā (§ LV. C) *pra-kās kar-iyā phela*, 'speak out the (whole) matter.'

tini kād-iyā phel-ilen, 'he (or she) burst out crying.'

āmi hās-iyā phel-ilām, 'I burst out laughing.'

E. Compounds of *tul-*, 'raise.'

This compound gives a sense of completion after prolonged or continuous action.

e-i vṛṣṭi-te (Instrumental nominative, see below) *rāstā-ke kādā kariyā tul-iyāche*, 'this rain has (finally) made the road (a mass of) mud.'

se āmā-ke kṣep-iyā tul-iyāche, 'he has finished by driving me mad.'

strī-jāti puruṣ-mānuṣ-er hrdaya trīpta kar-iyā tul-en, 'women-folk (lit. the woman-class) (end by) gladden-(ing) the heart of male humans.'

F. Compounds of *uth-*, 'rise,' 'arise.'

This compound implies growth, completion, achievement. (This is very common.)

se baṛa ha-iyā uth-iyāche, 'he has become quite big.'

āmi bhāla ha-iyā uth-iyāchi, 'I have become quite well.'

tāhār mukh pāṇḍu-varṇa ha-iyā uth-ila, 'his face turned quite pale-colour(ed).'

ubhay pakse, 'on both sides'; *bhāri yuddha*, 'a fierce battle'; *bādhiyā uth-ila*, 'was begun' (lit. 'was bound-up').

kichu kar-iyā uth-ite pār-i nāṛ, 'I was not able to get anything done.'

āmār pāṭh śikh-iyā uthi nāṛ, 'I did not finish learning my lesson.'

G. Compounds of *par-*, 'fall.'

This compound implies suddenness, hurry, etc. In this, as in other such compounds, it is necessary to make sure from the context whether there is a true compounding, or whether each verb retains its original sense. Very often the phrasal accent and its attendant pause gives a clue. For instance, *se gāch-e uth-iyā par-ila* may be used in two ways, i.e. *se gāche uthiyā par-ila*, 'he having climbed a tree, fell,' or *se gāch-e uth-iyā parila*, 'he scrambled into a tree.'

se dhanī ha-iyā par-ila, 'he suddenly became rich.'

sandhyā andha-kār ha-iyā par-iyāche, 'the evening has suddenly become dark' [*andha-kār* = 'making blind,' 'darkness'].

H. Compounds of *bas-*, 'sit.'

This compound expresses suddenness, unexpectedness, impudence.

se āmā-ke bal-iyā bas-ila, 'he had the impudence to say to me.'

se āmār kāch-e pāc tākā cāh-iyā bas-ila, 'he had the impudence to ask five rupees of me.'

seṣ-e āmi ciṭhi likh-iyā bas-ilām, 'finally I took the extreme step of writing a letter.'

I. Compounds of *ās*-, 'come.'

These express continuous action.

se un-nati pā-iyā ās-iteche, 'he is continuously getting promotion.'

rātri kāla ha-iyā ās-iteche, 'the night is gradually becoming black.'

megh ghana ha-iyā ās-ila, 'the clouds gradually became thick.'

K. Compounds of *thāk*-, 'stay.'

āmi e kāj kar-iyā thāk-ilām, 'I continued doing this work.'

§ XXXII. THE DECLENSION OF THE NOUN.

The declension of the Noun and Pronoun in Bengali is very simple. The only true inflected cases are the locative in *-e* and the genitive, formed from the locative, in *-er*. These inflections are suffixed to the nominative, and if this ends in a vowel other than *a*, undergo similar assimilations to those which have been noticed in the Verb. Thus *-ā + -e* becomes *-āy*, *-ā + -er* becomes *-ār*; *-i* or *-ī + -e* becomes *-ite* or *-īte*, *-i* or *-ī + -er* becomes *-ir* or *-īr*; *-u* or *-ū + -e* becomes *-ute* or *-ūte*, *-u* or *-ū + -er* becomes *-ur* or *-ūr*; *-e + -e* becomes *-ete*; *-e + -er* becomes *-er*. Normally, the objective is the same as the nominative, but in the names of conscient beings (men, women, children, gods, demons, personified animals or things) a suffix *-ke* is usually added. This suffix is always added to the first of two objects, whether conscient or inconscient; e.g. *gāch-ke amarā ud-bhid bal-i*, 'plants we call *ud-bhid* (out-piercers),'

kāraṇ 'because' *ihā* 'these' *māṭi* 'the earth' *bhed kar-iyā* 'having pierced' *uṭh-e* 'arise'; *tāhā-ke e-i pustak dilām*, 'him I gave this book.' It will be seen that with names of conscient persons and verbs of giving, this objective can be translated by the dative.

As a matter of fact, the suffix *-ke* exactly resembles the use of *á* in Spanish with the object. As thus used, it has more of a dative than of objective effect and may be rendered 'with regard to,' 'with reference to.' Especially is this the case when it is used with the Impersonal Passive (§ XXVII B). For instance, the Spanish phrase 'Bruto mató á César' (Brutus killed Caesar) would be exactly rendered by Bengali *Bruṭas kâijār-ke mārīyā-phelīla*.

§ XXXIII. The ablatival sense is indicated by affixing the participle *theke* (= *thāk-iyā*, 'staying') or *ha-ite*, 'being,' to the nominative; e.g. *ghar-theke cal-iyā ās-ilām* (or *ā-ilām*), 'I came away from the house.' *Kalikātā ha-ite Kāśī das din-er path*, 'from Calcutta Benares (is) ten days' journey.' The Grammars usually give an Instrumental case expressed by the genitive governed by the locative *dvārā* or *dvārā-y*, 'by the door of,' 'through,' or the nominative followed by the participle *diyā*, 'having given.' The locative *dvārāy* is one of the large classes of locatives used with genitives such as *ghar-er upar-e*, 'over the house'; *ghar-er madhy-e*, 'inside the house'; *ghar-er nich-e*, 'under the house' etc. (§ XXII)*.

§ XXXIV. The nominative plural of conscient beings may be expressed by suffixing *-erā* to the nominative

* These are all obviously adverbial in effect.

singular. The oblique plural cases are then formed by adding the (obsolete) noun of number *dig* or *diga* to the nominative singular, and declining the compound so formed as if it were singular. Another way of making the plural of *tat-sama* conscients is by adding the *tat-sama* nouns of number *gaṇ*, 'class,' 'host,' 'crowd,' or *varga*, 'class,' or *vr̥nda*, 'multitude,' to the nominative singular and declining the compound so formed as a singular noun. Inconscients (unless personified) have usually no plural termination, but the words *gulo*, *guli*, 'circle,' 'class'; *sakal*, 'all'; *sab* or *sarvva*, 'all,' can be affixed and the whole declined as a singular noun.

When numerals are prefixed to nouns, they require no other indication of plurality. This is also true of *sakal*, 'all,' and *an-ek*, 'many,' when put before a noun. Pronouns of conscient persons, on the other hand, *always* take the plural suffix *-erā*, and can take *sakal* in addition as well, as *āmarā sakal*, 'we all.'

§ XXXV. The locative case is a very powerful one. It can be used datively; e.g. *āmāy das̄ tākā diben*, 'you will (please) give me ten rupees'; or to express direction towards, e.g. *āmi sahar-e gelām*, 'I went into the city'; or in the true locative sense, as *āmi ghar-e thāk-ilām*; or instrumental, as *āmi kuthār-e gāch kāt-ilām*, 'I cut the tree with an axe'; or it may even be used as an instrumental nominative; as *garu-te ghās khā-iyāche*, 'the cattle have eaten the grass'; *lok-e bal-e*, 'people say'; *anek-e kay*, 'many say.' Mr Beames suggests that this is a survival of a Prakrit historical nominative. [There is such a nominative in Assamese, and (perhaps borrowed from this) in the Tibeto-Burmanspeech called *Bodo* or *Kāchārī*. This is in *-ā*.]

§ XXXVI. THE VOCATIVE CASE.

There is no vocative case. The nominative does duty for it, sometimes with the prefixed interjections *he! ohe! re! are!* (the last two depreciatory in sense).

§ XXXVII. CASE AND NUMBER.

I give below the conventional declension of a noun as usually given in Grammars. It will be seen that most of the so-called Cases are merely translations of Sanskrit inflections. There is no reason why *bālak-er dvārā-y*, for instance, should be called a Case any more than, say, *bālak-er āg-e* or *bālak-er madhy-e* or any other locative construction*. If any Case there be, it is a Case of the noun *dvārā*. Nouns, in Bengali Grammars, are called *vi-śeṣ-ya*, 'qualifiable (words),' as distinguished from Adjectives, which are called *vi-śeṣaṇ*, 'qualifying (words).'

Theoretically, the three Genders of Sanskrit survive, namely *pum-linga*, 'masculine'; *strī-linga*, 'feminine'; and *klīva-linga*, 'neuter.' But neither in nouns, pronouns, or adjectives does Gender survive. In nouns, there are, of course, separate words, in some cases, to indicate sex, and since most of these are borrowed from Sanskrit, many names of males still carry masculine terminations and those of females feminine terminations. In pronouns there is no distinction between 'he,' 'she' and 'it.' All three are *se*, though there is the neuter demonstrative *tāhā*. Adjectives have no Gender, save in the instance of a few Sanskrit *tat-samas*, such as M. *sundar*, 'beautiful,' F. *sundar-ī*; M. *pra-tham*, 'first,' F. *pratham-ā*. But even these are now merely means of indicating sex.

* As 'case-phrases' are commonly used in the paradigms of grammars of European modern languages, these may pass as 'case-phrases.'

Bengali Grammars show two Numbers, namely, *ek-vacan*, 'singular,' and *bahu-vacan*, 'plural.' As a matter of fact, plurality is indicated by compounding a noun of number with the singular and then declining as in the singular.

Theoretically, there are seven *vi-bhakti*, 'case-endings' or 'inflections,' called, after the Sanskrit model, *pratham-ā*, 'First'; *dvitīyā*, 'Second'; *tr̥tīyā*, 'Third'; *caturthī*, 'Fourth'; *pañcamī*, 'Fifth'; *ṣaṣṭhī*, 'Sixth'; *saptam-ī*, 'Seventh.'

These are also called (1) *karttā*, 'doer,' 'Nominative'; (2) *karmma*, 'deed,' 'Objective'; (3) *karaṇ*, 'making,' 'instrument,' 'Instrumental'; (4) *sam-pra-dān*, 'conferring,' 'Dative'; (5) *apā-dān*, 'what remains after separation' (*apa + ā + dān*, § LXI), 'Ablative'; (6) *sam-bandha*, 'connection,' 'relation,' 'Genitive'; (7) *adhi-karaṇ*, 'possession,' 'domination,' 'Locative.' The Vocative is called *sam-bodhan*, 'recognising.'

The only operative distinction in Nouns and Pronouns between (1) words that have *sam-jñā*, 'intelligence,' (2) and the names of animals and things, is in the fact that the former use the objective in *-ke* more freely and have a different way of expressing plurality.

DECLENSION OF *BĀLAK*, 'A BOY.'

	Singular	Plural	
(1) Nominative	<i>bālak</i>	<i>bālak-erā</i>	
(2) Accusative	<i>bālak-ke</i>		-a-ke
(3) Instrumental	<i>bālak-er dvārā</i> (or <i>bālak-diyā</i>)		-er dvārā
(4) Dative	<i>bālak-ke</i>		-a-ke
(5) Ablative	<i>bālak ha-ite</i> (or <i>iheke</i>)	<i>bālak-dig-</i>	-er ha-ite
(6) Possessive or Genitive	<i>bālak-er</i>		-er (or <i>bālak-der</i>)
(7) Locative	<i>bālak-e</i> (or <i>-ete</i>)		-ete
(8) Vocative	<i>he bālak!</i>	<i>he bālak-erā</i>	

N.B. Some *tat-sama* words take the Sanskrit vocative; e.g. *pitā*, 'father,' takes *he pitah*; *kanyā*, 'daughter,' takes *he kanye*; *sakhi* (masc.) 'companion,' takes *he sakhe*; *bandhu*, 'friend,' becomes *he bandho*. But these are mere literary or pedantic survivals, and do not occur even in writing in good modern books.

§ XXXVIII. COMPARISON, HOW EFFECTED.

When nouns are compared with one another, the first is put into the so-called Ablative case.

āmā-ha-ite tumi ucca, 'than me you (are) tall.'

tomā theke se bhāla, 'than you he (is) good.'

Rām ha-ite Śyām bala-vān, 'than Rām Śyām (is) strong.'

The idea is obvious enough; i.e. 'in presence of Rām, Śyām is strong.'

A similar expedient is to use the participle *ceye* (= *cāh-iyā*, 'having looked at,' 'regarding'); e.g. *Rām ceye Śyām bala-vān*, 'with regard to Rām, Śyām is strong.'

A modern development of this idiom is to use the *tat-sama* word *apekṣā*, 'with regard to,' 'in comparison with,' in place of *ceye*.

A few *tat-sama* adjectives retain their inflections of the comparative and superlative, such as *priya*, 'dear'; *priya-tar*, 'dearer'; *priya-tam*, 'dearest'; *vi-jña*, 'wise,' 'learned'; *vi-jña-tar*, *vi-jña-tam*.

Another way of expressing the superlative is by prefixing the Sanskrit *jat-paro-nāsti*, or its Bengali translation *yāhār par nāi*, to an adjective. This idiom is the exact equivalent of the French 'on ne peut plus.' For instance, 'il est on ne peut plus heureux' is literally translated by *tini jār par nāi san-tuṣṭa*.

But the most natural way of expressing the superlative

is to put *sakal*, 'all,' or some such word in the first member of the comparison and then use *theke*, *haite* or *ceye*, or instead of *apekṣā* use *sarvvāpekṣa* or its translation *sab apekṣā* = 'than all.'

§ XXXIX. DECLENSION OF PRONOUNS.

Pronouns are declined exactly like Nouns, and there is exactly the same distinction between *sa-jñā-īukta*, 'in-

§ XL. A. TABULAR STATEMENT OF PRONOUNS.

		Demonstrative				
Pronouns of conscient persons	Nominative	(a) * <i>mui</i> , 'I'	<i>tui</i> , 'thou'	¹ <i>e</i> , 'he,' 'she'	² <i>o, ai</i> , 'he,' 'she'	³ <i>se</i> , 'he,' 'she'
	Singular	(b) <i>ṣāmi</i> „	<i>tumi</i> , „	<i>ini</i> „	<i>uni</i> „	<i>tini</i> „
	Nominative	(a) * <i>morā</i>	<i>torā</i>	<i>ihārā</i>	<i>uhārā</i>	<i>tāhārā</i>
	Plural	(b) <i>ṣāmarā</i>	<i>tomārā</i>	<i>ihārā</i>	<i>uhārā</i>	<i>tāhārā</i>
	Oblique cases	(a) * <i>mo-</i>	<i>to-</i>	<i>ihā-</i>	<i>uhā-</i>	<i>tāhā-</i>
		(b) <i>ṣāmā-</i>	<i>tomā-</i>	<i>ihā-</i>	<i>uhā-</i>	<i>tāhā-</i>
Pronouns of nescients	Nomina- tives	—	—	<i>e</i> or <i>ihā</i>	<i>ai</i> or <i>uhā</i>	<i>se</i> or <i>tāhā</i>
	Oblique cases	—	—	<i>ihā-</i>	<i>uhā-</i>	<i>tāhā-</i>
Pronominal adjectives		—	—	<i>e</i> , 'this'	<i>ai</i> , 'that'	<i>se</i> , 'that'
		—	—	<i>e-ta</i> , 'this much'	<i>a-ta</i> , 'that much'	<i>ta-ta</i> , 'that much'
		<i>āmār matan</i>	<i>tomār matan</i>	<i>e-man</i> , 'such'	<i>a-man</i> , 'like this'	<i>te-man</i> , 'like that'

telligent, and inscipient beings. The plural of the latter is expressed by suffixing *sakal, guli, gulo*, etc.

Note that adjective pronouns *precede* such adjectives as *sakal*; e.g. 'all these houses' = *e-i sakal ghar*.

In Pronouns, however, the inflections etc. are appended, not to the nominative form, but to a special oblique form, as will be seen from the following table, which also gives a conspectus of the pronominal adjectives and adverbs.

Relative	Interrogative	Indefinite	Honorific	
<i>ye</i> , 'he who'	<i>ke?</i> 'who?'	<i>keha</i> , 'anyone'	—	* Inferior pronouns.
<i>yini</i> „	<i>ke?</i> „	—	<i>āpani</i>	§ Superior pronouns.
<i>yāhārā</i>	<i>kāhārā</i>	—	—	¹ Proximate.
<i>yāhārā</i>	<i>kāhārā</i>	—	<i>āpan-erā</i>	² Mediate. ³ Remote.
				<div> <div> <div>-ke</div> <div>Obj.</div> </div> <div> <div>-r dvārā</div> <div>Inst.</div> </div> <div> <div>-haite</div> <div>Abl.</div> </div> <div> <div>-r</div> <div>Gen.</div> </div> <div> <div>-y or -te</div> <div>Loc.</div> </div> </div>
<i>yāhā-</i>	<i>kāhā-</i>	<i>kāhā-</i>	—	} Singular
<i>yāhā-</i>	<i>kāhā-</i>	—	<i>āpanā-</i>	
				<div> <div>-diga-ke</div> <div>Obj.</div> </div> <div> <div>-diger dvārā</div> <div>Inst.</div> </div> <div> <div>-diger haite</div> <div>Abl.</div> </div> <div> <div>-diger or -der</div> <div>Gen.</div> </div> <div> <div>-dig-ete</div> <div>Loc.</div> </div>

		Demonstrative			
Pronominal adverbs	—	—	<i>e-khāne</i>	<i>ai-khāne</i>	<i>se-khāne</i>
	—	—	<i>he-thāy</i>		<i>ta-thāy</i>
	—	—	<i>e-khan</i>	—	<i>ta-khan</i>
	<i>āmār mate</i>	<i>tomār mate</i>	<i>e-mate</i>	—	<i>te-mate</i>
			<i>e bhāve</i> <i>e rūpe</i>		

B. Note that *ki* can be inserted in a sentence to make it interrogative; e.g. *e-i ki tomār ghar?* 'what! (is) this your house?'

C. *je* (cf. French *que*) is used as a conjunction; e.g. *āmī bali je e-i tomār ghar*, 'I say that this (is) your house.'

D. When *ki* means 'what sort of?' it takes a locative *kise* and genitive *kiser*.

tāhā kise haila? 'by what sort (of means) did that happen?'

ini kiser lok? 'what sort of a person is he?'

E. The work of possessive pronouns is done by the genitives of personal pronouns. But there are also *āpan*, 'own' and *nijer*, 'of self.' Also *sva-* (self, own) is used as a prefix with *tat-sama* words. Examples: *āmār āpan ghar*, 'my own house'; *tomar nij-er strī*, 'your own wife.'

F. *je-man* and *te-man*, *yata* and *tata*, *yāhāte* and *tāhāte* are often used in correlative phrases which are very common.

G. Note that the pronominal adverbs are all locative cases of nouns, as are most adverbs in Bengali. These are one more example of the extraordinary power of the locative case, probably the only original case, from which the genitive in *-er* and the nominative plural in *-erā* are evidently derived.

Relative	Interrogative	Indefinite	Honorific	
<i>je-khāne</i>	<i>kon-khāne?</i>	<i>kono-khāne</i>	—	Adverbs of place
<i>je-thāy</i>	<i>ko-thāy</i>			
<i>ja-khan</i>	<i>kave</i>	<i>ka-khano</i> , 'ever'	—	Adverbs of time
	<i>kon samay-e</i>			
	<i>ka-khan</i>			
<i>je-mate</i>	<i>ke-mate</i>	<i>kono-mate</i>	—	Adverbs of manner

H. Note the resemblance of the device by which the pronouns *je-man*, *te-man*, etc. are formed to the adverbs in *-mente*, *-ment* in Romance languages.

§ XLI. ADJECTIVES.

Adjectives in Bengali have neither gender nor number. A few *tat-sama* adjectives keep their feminine terminations in Sanskritic writing, such as *pāp-iṣṭhā*, 'most sinful'; *klāntā*, 'wearied.' But this refinement is becoming obsolete.

§ XLII. THE ADJECTIVE *Ār*.

This is a corruption of the Sanskrit adjective *apar* (also used in Bengali), 'other,' 'different from.'

The Sanskrit adjective *antar* is also used in this sense. Thus you can either say *sthānāntar* (*sthāna* + *antar*, § LXII) or *ār ek sthān*, 'other one place,' or *anya ek sthān*. Note that the numeral *ek*, 'one,' as in many modern languages, has become an indefinite article. *Ār-vār*, 'another time,' 'again,' has been shortened into *ābār*, 'again.' Finally, *ār* has become a copula: *Rām ār Śyām*, 'Rām and Śyām.'

§ XLIII. CARDINAL NUMERAL ADJECTIVES.

[N.B. *ūna* = 'less by one.']

These are used in both their *tat-sama* and *tad-bhava* forms.

<i>Tat-sama</i>	<i>Tad-bhava</i>	<i>Tat-sama</i>	<i>Tad-bhava</i>
1 <i>ek</i>	<i>ek</i>	38 <i>aṣṭa-triṃśat</i>	<i>āt-triś</i>
2 <i>dvi</i>	<i>dui, du</i>	39 <i>ūna-catvā viṃśat</i>	<i>ūn-calliś</i>
3 <i>tri</i>	<i>tin</i>	40 <i>catvā viṃśat</i>	<i>calliś</i>
4 <i>catur</i>	<i>cār, cāri</i>	41 <i>eka-catvā-viṃśat</i>	<i>ek-calliś</i>
5 <i>pañca</i>	<i>pāc</i>	42 <i>dvā- " "</i>	<i>biyālliś</i>
6 <i>ṣaṭ</i>	<i>chay, cha</i>	43 <i>tri- " "</i>	<i>tetiālliś</i>
7 <i>sapta</i>	<i>sāt</i>	44 <i>catuś- " "</i>	<i>cuyālliś</i>
8 <i>aṣṭa</i>	<i>āt</i>	45 <i>pañca- " "</i>	<i>pāyālliś</i>
9 <i>nava</i>	<i>nay, na</i>	46 <i>ṣaṭ- " "</i>	<i>che-calliś</i>
10 <i>daś</i>	<i>daś</i>	47 <i>sapta- " "</i>	<i>sāt-calliś</i>
11 <i>ekādaś</i>	<i>egāra</i>	48 <i>aṣṭa- " "</i>	<i>āt-calliś</i>
12 <i>dvādaś</i>	<i>bāra</i>	49 <i>ūna-pañcaśat</i>	<i>ūn-pāñcāś</i>
13 <i>trayo-daś</i>	<i>tera</i>	50 <i>pañcaśat</i>	<i>pāñcāś</i>
14 <i>catur-daś</i>	<i>caudda</i>	51 <i>eka-pañcaśat</i>	<i>ekānna</i>
15 <i>pañca-daś</i>	<i>panera</i>	52 <i>dvi- " "</i>	<i>bāwānna</i>
16 <i>ṣoḍaś</i>	<i>ṣola</i>	53 <i>tri- " "</i>	<i>tippānna</i>
17 <i>sapta-daś</i>	<i>satara</i>	54 <i>catuḥ- " "</i>	<i>cuyānna</i>
18 <i>aṣṭa-daś</i>	<i>āthāra</i>	55 <i>pañca- " "</i>	<i>pāñcānna</i>
19 <i>ūna-viṃśati</i>	<i>ūniś</i>	56 <i>ṣaṭ- " "</i>	<i>chāppānna</i>
20 <i>viṃśati</i>	<i>biś</i>	57 <i>sapta- " "</i>	<i>sātānna</i>
21 <i>eka-viṃśati</i>	<i>eka-iś, ekūś</i>	58 <i>aṣṭa- " "</i>	<i>ātānna</i>
22 <i>dvā- " "</i>	<i>bā-iś</i>	59 <i>ūna-ṣaṣṭi</i>	<i>ūn-ṣāṭ</i>
23 <i>trayo- " "</i>	<i>te-iś</i>	60 <i>ṣaṣṭi</i>	<i>ṣāṭ</i>
24 <i>catur- " "</i>	<i>cabbiś</i>	61 <i>eka-ṣaṣṭi</i>	<i>ek-ṣāṭṭi</i>
25 <i>pañca- " "</i>	<i>pāciś</i>	62 <i>dvā- " "</i>	<i>bā " "</i>
26 <i>ṣaṭ- " "</i>	<i>chābbiś</i>	63 <i>tri- " "</i>	<i>te- " "</i>
27 <i>sapta- " "</i>	<i>sātā-iś</i>	64 <i>catuḥ- " "</i>	<i>cau- " "</i>
28 <i>aṣṭa- " "</i>	<i>ātā-iś</i>	65 <i>pañca- " "</i>	<i>pāy- " "</i>
29 <i>ūna-triṃśat</i>	<i>ūn-triś</i>	66 <i>ṣaṭ- " "</i>	<i>che- " "</i>
30 <i>triṃśat</i>	<i>triś</i>	67 <i>sapta- " "</i>	<i>sāt- " "</i>
31 <i>eka-triṃśat</i>	<i>eka-triś</i>	68 <i>aṣṭa- " "</i>	<i>āt- " "</i>
32 <i>dvā- " "</i>	<i>ba- " "</i>	69 <i>ūna-saptati</i>	<i>ūn-sattar,</i> <i>ūn-hattar</i>
33 <i>trayo- " "</i>	<i>te- " "</i>	70 <i>saptati</i>	<i>sattar</i>
34 <i>catuś- " "</i>	<i>cau- " "</i>	71 <i>eka-saptati</i>	<i>ek-āttar</i>
35 <i>pañca- " "</i>	<i>pāy- " "</i>	72 <i>dvi- " "</i>	<i>bāy- " "</i>
36 <i>ṣaṭ- " "</i>	<i>sāi- " "</i>	73 <i>tri- " "</i>	<i>tey- " "</i>
37 <i>sapta- " "</i>	<i>sāt- " "</i>		

<i>Tat-samā</i>	<i>Tad-bhava</i>	<i>Tat-sama</i>	<i>Tad-bhava</i>
74 <i>catuḥ-saptati</i>	<i>cuy-āttar</i>	90 <i>navati</i>	<i>nabbai</i>
75 <i>pañca-</i> „	<i>pāc-</i> „	91 <i>ekā-navati</i>	<i>ekā-nabbai</i>
76 <i>ṣaṭ-</i> „	<i>cey-</i> „	92 <i>dvi-</i> „	<i>bīrā-</i> „
77 <i>sapta-</i> „	<i>sāt-</i> „	93 <i>tri-</i> „	<i>tīrā-</i> „
78 <i>aṣṭa</i> „	<i>āt-</i> „	94 <i>catur-</i> „	<i>curā-</i> „
79 <i>ūnāśīti</i>	<i>ūn-āśi</i>	95 <i>pañca-</i> „	<i>pācā-</i> „
80 <i>aśīti</i>	<i>āśi</i>	96 <i>ṣaṇ-</i> „	<i>ceyā-</i> „
81 <i>ekāśīti</i>	<i>ek-āśi</i>	97 <i>sapta-</i> „	<i>sātā-</i> „
82 <i>dvyāśīti</i>	<i>bīr-</i> „	98 <i>aṣṭa</i> „	<i>ātā-</i> „
83 <i>tryāśīti</i>	<i>tīr-</i> „	99 <i>ūna-śat</i>	<i>nīrā-</i> „
84 <i>catur-aśīti</i>	<i>cur-</i> „	100 <i>śat</i>	<i>śat</i> or <i>śa</i>
85 <i>pañcāśīti</i>	<i>pāc-</i> „	1000 <i>sahasra</i>	<i>hājār</i> (Per- sian <i>hazār</i>)
86 <i>ṣaṭ-aśīti</i>	<i>chey-</i> „	100,000 <i>lakṣa</i>	<i>lak</i>
87 <i>saptāśīti</i>	<i>sāt-</i> „	100,000,000 <i>koṭi-</i>	<i>kror</i> (Eng. 'crore')
88 <i>aṣṭāśīti</i>	<i>āt-</i> „		
89 <i>ūna-navati</i>	<i>ūna-nabbai</i>		

N.B. Note the assimilations in the *tat-sama* numerals and compare with rules of *San-dhi* (§ LXII).

§ XLIV. ORDINAL NUMERAL ADJECTIVES.

The first ten Ordinals are pure *tat-samas*, borrowed from Sanskrit, namely, *pra-tham*, 'first'; *dvi-tīya*, 'second'; *trī-tīya*, 'third'; *catur-tha*, 'fourth'; *pañca-m*, 'fifth'; *ṣaṣṭha*, 'sixth'; *sapta-m*, 'seventh'; *aṣṭa-m*, 'eighth'; *nava-m*, 'ninth'; *daśa-m*, 'tenth.'

From eleventh to eighteenth the *tat-sama* Cardinals are used.

From nineteenth onwards, the Ordinals are formed by adding the superlative suffix *-tam* to the *tat-sama* Cardinals, or, in the case of Cardinals ending in *-t* or *-ti*, by dropping this termination. Thus 'thirtieth' is either *trīṃśat-tam* or *trīṃśa*; 'twentieth' is either *viṃśati-tam* or *viṃśa*.

In familiar language the genitive of the *tad-bhava*

Cardinals is used: as, *pāc-er pr̥sthā*, 'page five'; *daś-er adhyāy (adhi-āy)*, 'chapter ten.'

In the case of days of the month, the first four Ordinals are borrowed from Hindostānī. They are: 1st, *pahelā*; 2nd, *dosarā*; 3rd, *tesarā*; 4th, *cauthā*. From 5th to 18th, add -i and from 18th to 31st add -e to the Bengali Cardinals.

§ XLV. FRACTIONS.

Sawā = $+\frac{1}{4}$; *sāre* = $+\frac{1}{2}$; *paune* = $-\frac{1}{4}$.

E.g. *sawā tin* = $3\frac{1}{4}$; *sāre cār* = $4\frac{1}{2}$; *paune pāc* = $4\frac{3}{4}$.

Pawā = $\frac{1}{4}$; *siki* = $\frac{1}{4}$; *arddha* (Skt) or *ādhā* (Beng.) = $\frac{1}{2}$; *arddh-ek* = 'one half'; *tin pawā* = $\frac{3}{4}$; *deṛ* = $1\frac{1}{2}$; *ārāi* = $2\frac{1}{2}$.

Or fractions can be expressed thus: *tin amiser ek amisa*, 'of three parts one part,' i.e. $\frac{2}{3}$; *panera bhāg-er cār-i bhāg*, 'of fifteen parts four parts,' i.e. $\frac{4}{15}$.

§ XLVI. PERCENTAGE.

Put *śat kar-ā*, 'made 100' before the numeral. Thus, *śat kar-ā chu tākā*, 'six rupees per cent.'

§ XLVII. ADDITION.

Addition is called *yog*, 'junction,' and the addition table is recited by saying *ek ā ek, dui, ek ā dui, tin*, etc. The sum of an addition is called *yog-phal*.

§ XLVIII. SUBTRACTION.

Subtraction is called *vi-yog*, 'dis-junction.'

Put *kam* 'less' after the larger number. Thus, *kuri kam tera sāt hay*, 'a score less thirteen becomes seven.'

§ XLIX. MULTIPLICATION.

Multiplication is called *gun-an*.

Add *gun*, 'quality,' to the number multiplied. Thus *sāt gun pāc pāy-tris hay*, '7 times 5 becomes 35.'

§ L. DIVISION.

Division is called *bhāg*, 'partition'; 'to divide' is *bhāg kar-ā*.

The divisor is *bhāj-ak*, the dividend is *bhāj-ya*, the remainder is *bhāg-śeṣ*.

§ LI. THE MONTHS OF THE YEAR.

The year, *vatsar*, is divided into twelve months, *mās*, and six seasons, *r-tu*, of two months each. These are :

- | | | |
|----------------------|----------------|--|
| 1. <i>vaiśākh</i> | April—May, | <i>vas-anta</i> , 'spring.' |
| 2. <i>jyaiṣṭha</i> | May—June | } <i>grīṣma</i> , 'the hot season.' |
| 3. <i>āṣāṛh</i> | June—July | |
| 4. <i>śrāvan</i> | July—August | } <i>varṣā</i> , 'the rains.' |
| 5. <i>bhādra</i> | August—Sept. | |
| 6. <i>āśvin</i> | Sept.—Oct. | } <i>śarat</i> , 'autumn.' |
| 7. <i>kārttik</i> | Oct.—Nov. | |
| 8. <i>agra-hāyan</i> | Nov.—Dec. | } <i>hem-anta</i> , 'the dewy season.' |
| 9. <i>pauṣ</i> | Dec.—Jan. | |
| 10. <i>māgh</i> | January—Feb. | } <i>śīt</i> , 'the cold season.' |
| 11. <i>phālgun</i> | February—March | |
| 12. <i>caiṭra</i> | March—April, | <i>vas-anta</i> , 'spring.' |

The seasons are usually expressed as *grīṣma-kāl*, 'hot time'; *śarat-kāl*, 'autumn-time,' etc.

§ LII. THE DAYS OF THE WEEK.

The Hindus appear to have borrowed the planetary week from Greek astrologers about 300 A.D. The word *vār* is added in each case to the name of the planet. This word, meaning originally 'fixed time,' is also used with numerals to express repetition of time: e.g. *tinī dui-vār āmār kāch-e gelen*, 'he went twice to me'; *āpani ek-vār*

āmār kāch-e ās-iben, 'you will (please) come to me (just) once.'

The seven days, beginning from Sun-day, are (1) *Ravi-vār*, (2) *Som-vār*, (3) *Māṅgal-vār*, (4) *Budh-vār*, (5) *Vṛhas-pati-vār*, (6) *Śukra-vār*, (7) *Śani-vār*.

§ LIII. THE POINTS OF THE COMPASS (*CĀRI-DIK*).

Astrological ideas as to the importance of the daily resurrection of the sun, facing which a Hindu says his morning prayer, as we to this day say our prayers in churches orientated to the East, have affected the naming of the points of the compass. The East is called *pūrvva*, 'the fore quarter.' To the right, facing East, is the *dakṣiṇ*, the 'Deccan,' the 'right-hand' quarter or *dik*. Behind is the West, the *pāścim-dik*, the 'rear-quarter'; and, finally, on your left is the 'subsequent,' *uttar dik*, 'the North.' The horizon is the *din-maṇḍal**, the 'quarter-circle.' Intervening between the four *dik* are the four *koṇ*, 'angles' (evidently borrowed from Greek *γωνία*). These are, N.E., *īśān-koṇ*, named after *Īśān*, the god *Śiva*; S.E., *agni-koṇ*, the 'fire-angle,' the region of dry, hot winds; S.W., *nairṛti-koṇ* (note the rare use of the vowel *ṛ* after *r*) named after its eponymous demon; N.W., *vāyu-koṇ*, the 'wind-angle,' the region of the hurricanes called 'Nor'-westers' by Europeans.

§ LIV. THE ENCLITIC PARTICLES.

A. The Emphatic Particle *-i*.

Syllabic stress is faint in most modern Indo-Aryan languages, and in Bengali this is so much the case that the initial phrasal 'accent of duration,' or rather of pro-

* V. § LXII B.

longation, has become the dominant audible quality and the basis of the rhythm of prose and verse alike. Emphasis is expressed by suffixing *-i* to nouns, pronouns, adjectives, and participles.

For instance, *tini ekhāne-i āchen*, 'he is here'; *tini āsile-i jā-iba*, 'the moment he comes, I will go'; *tini-i āmār bhāī*, '(it is) he (is) my brother'; *bhāla-i ha-iyāche*, 'well has it happened,' etc., etc.

This particle is probably the origin of the termination *-i* of the personal pronouns. Thus *āmi* is probably *hām-i*, *tumi* is probably *tum-i*, and *āpani* doubtless comes from *ātman-i*. The expressions *se-i*, *e-i*, *ai* tend to replace *se*, *e*, *o*, now rarely met with alone.

B. The Particle of Addition *-o*.

This, affixed to a noun or pronoun, means 'too,' 'also.' Thus *tini-o ekhān-e āchen*, 'he too is here'; *āmārā-o se-khāne gelām*, 'we too went there.'

Used between two phrases or words this Particle has become a copula; *āmi o Rām se-khāne gelām*, 'I and Rām went there.'

C. The Demonstrative Particles *-tā*, *-tī*, *-tī*.

(The form *-tā* expresses indifference or vague disapproval; *-tī* and *-tī* have a slightly commendatory connotation.)

Suffixed to a noun, these particles have the force of a definite article; thus *lok-tā*, 'the fellow'; *lok-tī bhāla-i*, 'the person (is) quite good'; *chele-tī āmār*, 'the child is mine'; *ghoṛā-tā kākār*, 'whose (is) the horse?'

Added to an adjective, they give it a nominal force; *bhāla-tī āmāy dāo*, 'give me the good one'; *kon-tī tomār?* 'which (is) yours?' *āmār-tī bhāla*, 'mine (is) good.'

. Added to numeral adjectives (very common) slightly emphasises them; *tin-tā ghoṛā*, 'three horses'; *pāc-ti meye*, 'five girls'; *ek-ti lok āsiyāchen*, 'a person has come.'

Affixed to numerals used substantively, expresses the hour of the day; e.g. *bāra-tā bājiyāche*, 'twelve has struck'; *bāra-tār samay*, 'the time of twelve,' 'twelve o'clock'; *kata-tā* (or *ka'-tā*) *bājila?* 'how much did it strike?' Note that when these and *-khān*, *-gāch*, etc. are suffixed to nouns, the whole is declined as a compound singular noun.

D. The Demonstrative Particles *-khān*, *-khāni*, *-khānī*, *-khānā**.

These are merely classificatory substitutes for *-tā*, *-ti* or *-tī*. They are applied usually to names of flat things and things having noticeably superficial extent, such as boats, houses, books, etc., e.g. *naukā-khān*, 'the boat'; *ek-khān naukā*, 'a boat'; *dui-khāni pustak*, 'two books.'

E. The Demonstrative Particles *-gāch*, *-gāchi*†.

These also are classificatory substitutes for *-tā* and *-ti* and are used with names of things whose principal dimension is length; e.g. *ek-gāch chari*, 'a walking-stick'; *ek gāch dari*, 'a piece of rope'; *dari-gāchi*, 'the bit of rope.'

§ LV. ADVERBS.

The pronominal adverbs have already been set forth in § XL.

Nearly all the so-called adverbs in Bengali are the locative cases of nouns which can easily be found in the

* Plainly a corruption of *sthān*, 'place.' Cf. *e-khāne* = *e sthāne*, 'in this place,' 'here.'

† *gāch* = 'tree,' 'plant.'

dictionary, such as *bhitar-e*, 'on the inside'; *bahir-e*, 'on the outside'; *upar-e*, 'above.' That is, they have been classified in English grammars as adverbs because they are translated by adverbs. Many *tat-sama* adverbs are used in modern Bengali, such as *ati*, 'very'; *daivāt*, 'accidentally,' etc., etc. But these also have their proper place in a dictionary.

§ LVI. CONJUNCTIONS.

The most common are: *ār*, *evam*, *o*, 'and'; *yadi*, 'if'; *iyadyapi*, 'although'; *ata-ev*, 'therefore'; *kāraṇ*, 'because'; *gathā*, 'as for instance'; *kintu*, 'but'; *ki*, *vā*, *athavā*, 'or'; *natu-vā*, 'if not,' 'otherwise.'

§ LVII. INTERJECTIONS.

Interjections are very common. It seems useless to give a list of them here. Note *bāp-re*, 'O father'; *mā-re*, *mā-go*, 'O mother,' exclamations of pain and sorrow.

§ LVIII. ADVERBIAL PHRASES.

The participles *kur-iyā*, 'having done'; *bal-iyā*, 'having said,' impart an adverbial sense to words and phrases.

E.g. *bhāla kariyā kāj kar-o*, 'do work well.'

mukh-e kariyā la-iyā gela, 'took (it) away with (it) in mouth.'

tāhā man-e kariyā rākha, 'keep that in mind,' 'mentally.'

tāhā-ke man-e kariyā dāo, 'remind him.'

tini amār strī chilēn, baliyā, tāhā-ke grahaṇ karilām, 'she was my wife, saying, I took her (to myself),' i.e. 'because she was my wife.'

§ LIX. IDIOMS WITH *ĪHĀ-TE*, *ĪENA*, *PĀCH-E*.

Note phrases such as

ġāhāte āmār su-sīkṣyā hay, ġatna karitām, lit. 'wherein my good-teaching should be, I made effort,' i.e. 'I took pains to get a good education.'

ġena e kāj ār karibe nā, '(let it be) such (that) you shall not do this deed again,' i.e. 'take care not to do it again.'

pāch-e tāhār dhan curi hay, bhay kar-ila, 'afterwards his wealth be stolen, (he) feared,' i.e. 'he feared lest his wealth should be stolen.'

Such phrases seem difficult, thus segregated, but they are simple enough in their context, and examples will be found in the following Specimens.

§ LX. *UPA-SARGA*, 'ADDITIONS,' OR INSEPARABLE PREFIXES.

These only occur in the numerous *tat-sama* nouns and adjectives in modern Bengali. The prefix *upa-* above is an example and has the same origin and sense as Greek *ὑπο-*. (Note the vowel and consonant assimilations in the examples given below. Explanations of these will be given in § LXI on *San-dhi*. These are all examples of *karma-dhāray sam-ās*, § LXII.)

(1) *a-* is the prefix of negation, the Greek *ἀστερητικόν*.

Examples: *kūl*, 'a shore'; *a-kūl*, 'shore-less'; *khyāti*, 'fame'; *a-khyāti*, 'ill-fame'; *sa-mān*, 'equal'; *a-samān*, 'unequal'; *bhay*, 'fear'; *a-bhay*, 'security'; *āvṛta*, 'covered'; *a-āvṛta*, 'uncovered'; *svī-kār*, 'confession'; *a-svīkār*, 'denial.'

(2) *ati-*, 'excess,' 'transcending.'

ati-kram ('step beyond'), 'transgression'; *aty-anta*, 'a-

bounding,' 'much,' 'very'; *aty-ukti*, 'too much talk'; *ati-rikta*, 'excessive'; *aty-ācār*, which in Sanskrit means 'too (refined) manners,' in Bengali means 'oppression,' 'harshness.'

(3) *adhi-*, 'above,' 'upwards.'

adhi-kār, ('taking over'), 'possession'; *adhi-kārī*, 'an owner'; *adhi-pati*, 'supreme ruler'; *adhi-gata*, 'come at,' 'known,' 'learnt'; *adhi-k*, 'much,' 'excessive'; *adhi-rāj*, 'supreme ruler,' 'sovereign'; *adhi-sthita*, 'placed over'; *ādhy-āy*, 'reading,' 'study,' 'a chapter.'

(4) *anu-*, 'after,' 'sequence,' 'according to' (cf. Greek *ana-*).

anu-car, 'a companion,' 'one who goes with'; *anu-kārī*, 'an imitator,' 'one who acts like'; *anu-tāp*, 'after-pain,' 'repentance'; *anu-mati*, 'consent,' 'permission'; *anu-vād*, 'after-speech,' 'a translation'; *anu-eṣaṇ*, 'searching after'; *anu-gata*, 'come after,' 'obliged' (*āpanār anu-gata*, 'your obliged servant').

(5) *antar-* (Latin *inter-*, comparative of *in-*).

antaḥ-karaṇ, 'that which works within,' 'inner consciousness,' 'the heart'; *antar-gata*, 'gone within,' 'disappeared'; *antaḥ-stha*, 'placed within,' 'intermediate.'

(6) *apa-*, 'away,' 'privation' (cf. Greek *ἀπο-*, Lat. *abs*, etc.).

apa-rādh, 'transgression,' 'offence'; *apa-vād*, 'calumny'; *apa-mān*, 'disgrace,' 'detraction' (*mān* = 'honour').

(7) *api-*, 'to,' 'in addition' (cf. Greek *ἐπι-*, Latin *ob-*).

api-ca, 'moreover'; *api-dhān*, 'an (additional) covering'; *api-naddha*, 'clothed.'

(8) *abhi-*, 'tendency towards.'

abhi-gata, 'approached to'; *abhi-mukh*, 'facing towards';
abhi-mān, 'pride'; *abhy-antar*, 'within.'

(9) *ava-*, 'down' (degradation).

ava-kṛṣṭa, 'not good', 'bad'; *ava-tār*, 'coming down',
'an incarnation'; *ava-helā*, 'dis-respect'; *ava-śeṣ*, 'residue';
ava-śiṣṭa, 'left over'; *ava-sūn*, 'resting-place', 'pause.'

(10) *ā-*, 'towards,' resembles in sense Latin *ad-*.

ā-dhār, 'receptacle,' 'reservoir'; *ā-karṣaṇ*, 'attraction';
ā-sam-udra, 'as far as the ocean'; *ā-kramaṇ*, 'attack';
ā-gata, 'arrived,' 'come to'; *ā-dar*, 'respect,' 'love'; *ā-rohaṇ*, 'ascension'; *ā-liṅga*, 'embrace.'

(11) *ut-*, 'up,' 'elevation' (cf. German *aus-*, Eng. *out-*).

ut-patti, 'output'; *ut-kṛṣṭa*, 'excellent'; *un-nati*, 'pro-
motion'; *ud-īyog*, 'effort,' 'zeal'; *ut-(s)thita*, 'out-risen,'
'raised'; *ut-tāp*, 'great heat'; *ud-ay*, 'rising' (of sun, etc.);
ud-veg, 'uneasiness'; *ud-bhid*, 'an out-piercer,' 'a plant,'
'what pierces the soil'; *un-matta*, 'maddened.'

(12) *upa-*, 'near,' 'like' (secondary state) (cf. *ὑπο-*, *sub-*).

upa-dvīp, 'pen-insula'; *upa-path*, 'by-path'; *upa-pati*,
'a paramour'; *upa-patni*, 'a mistress'; *upa-sthita*, 'present,'
'placed near'; *upa-sarga*, 'a subordinate word,' 'a prefix.'

(13) *dur-*, 'hard,' 'difficult' (cf. Greek *δυσ-*) [opposite
of *su-*, below].

dur-ācār, 'having bad manners,' 'wicked' (cf. *aty-ācār*);
duḥ-kha, 'grief,' 'pain' (cf. *su-kh(a)* below); *dur-gam*,
'hard of access.' *Dur-gā* = *Kālī*, 'the goddess who is hard
of access'; *duṣkar*, 'hard to be done'; *duṣ-prāpy-a*, 'hard
to obtain'; *duṣ-ṭa*, 'wicked.'

(14) *ni-*, 'down,' 'entirety.'

ni-pāt, 'downfall,' 'death'; *ni-vāraṇ*, 'inhibition'; *ni-vṛtta*, 'inhibited,' 'ceased'; *ni-viṣṭa*, 'engaged in'; *ni-yog*, 'injunction'; *ni-yukta*, 'in-joined,' 'appointed'; *ni-mitta*, 'cause,' 'sake'; (*tāhār nimitte*, 'because of that'); *ni-tya*, 'innate,' 'eternal'; *ni-mantraṇ*, 'invitation'; *ni-vedan*, 'invocation,' 'petition'; *ny-āy*, 'rule,' 'custom' (*tāhār ny-āy*, 'like that'); *ny-ūn*, 'defective,' 'less'; *nīta* (*ni-ita*), 'brought.'

(15) *nir-*, 'out,' 'without.'

nir-ākār, 'without form'; *nir-śṛta*, 'gone out,' 'disappeared'; *nir-doṣ*, 'without fault'; *nis-cinta*, 'thoughtless'; *nis-cay*, 'exact knowledge,' 'certainty'; *nir-saṁsay*, 'without doubt'; *nis-phal*, 'fruitless'; *nir-uttar*, 'without answer'; *nir-bhay*, 'without fear.'

(16) *parā-*, 'back' (reaction) (cf. Greek *παρά*-).

parā-kram, 'opposing step,' 'bold advance,' 'valour'; *parā-jay*, 'back-victory,' 'defeat'; *parā-varṭtan*, 'return'; *parā-marśa*, 'advice'; *parā-ūn-mulh*, 'averted face'; *parā-bhav*, 'backward state,' 'disgrace,' 'humiliation.'

(17) *pari-*, 'round,' 'completeness' (cf. Greek *περί*-).

pari-pūrṇa, 'quite filled'; *pari-dhi*, 'circumference'; *pari-śram*, 'great effort' or 'fatigue'; *pari-ś-kār*, 'doing through,' 'cleansing,' 'clean'; *pari-kram*, 'succession,' 'order'; *pari-bhramaṇ*, 'wandering round,' 'travel'; *pari-āṣaṇ*, 'travel'; *pari-aṅka*, 'a couch'; *pari-āpta*, 'sufficient,' 'befitted'; *pari-dhān*, 'a lower garment' (put round the waist).

(18) *pra-*, 'forth' (progression) (cf. Lat. *pro-*, *pre-*).

pra-kāś, 'display'; *pra-sthān*, 'departure from a place'

(*sthān*); *pra-tāp*, 'majesty,' 'splendour'; *pra-ṇay*, 'affection'; *pra-kār*, 'species,' 'inner quality,' as compared with *ā-kār*, 'aspect'; *pra-jā* ('offspring'), 'subject,' 'tenant'; *pra-nati*, 'bowing forward,' 'obeisance'; *pra-bhu* ('being before'), 'a lord,' 'master'; *pra-bhṛti*, 'preceding,' 'et cetera' (i.e. this preceding, beginning from this; cf. *ity-ādi* ' (with) this (for a) beginning'); *pra-lāp*, 'chatter,' 'delirium'; *pra-stāv*, 'proposition'; *pra-sākhā*, ('fore-branch'), 'twig'; *pra-kṛti*, 'nature,' from which *Prākṛta*, 'natural' or 'colloquial' speech (cf. *Sam-s-kṛta*, under *sam-*, below).

(19) *prati-*, = *re-*, 'reiteration.'

prati-dhvani, 'echoed sound'; *praty-uttar*, 'reply'; *prati-mā*, 'reflection,' 'image'; *prati-phal*, 'retribution' (fruit in return); *praty-ā-varttan*, 'turning back,' 'return'; *praty-upa-kār*, 'doing benefit in return,' 'recompense'; *praty-ek*, 'each one'; *prati-jñā*, 'oath,' 'solemn affirmation.'

(20) *vi-*, the equivalent of *dis-*, *in-*, *un-*, *mis-*, etc.

kray, 'purchase,' but *vi-kray*, 'sale'; *vi-pad* or *ā-pad*, 'misfortune'; *vi-kṛta*, 'ill done,' 'distorted'; *vi-kalpa*, 'alternative' (*vi-kalpe*, 'in the alternative'); *vi-kram* ('step outwards'), 'valour'; *vi-cār*, 'discussion,' 'judgment'; *vi-c-ched*, 'cleaving,' 'piercing'; *vi-jñān*, 'science'; *vi-droha*, 'mutiny,' 'rebellion'; *vi-dhi*, 'disposition,' 'rule' (cf. *san-dhi*, p. 60); *vi-lās*, 'diversion,' 'sport'; *vi-śeṣ*, 'difference,' 'particular,' 'original'; *vi-sṛṅkhal*, 'un-fetter(ed)'; *vi-ṣmay*, 'astonishment'; *vi-star*, 'extensive'; *vi-stār*, 'extent,' 'spread.'

(21) *sam-*, 'with' (cf. Greek *συν-*, *com-*, etc.).

saṅ-gam, 'coming together,' 'association'; *saṁ-yog*, 'conjunction'; *san-tān*, 'offspring'; *sam-patti*, 'property,'

'wealth'; *san-toṣ*, 'contentment'; *san-tuṣṭa*, 'contented,' 'happy'; *san-deha*, 'doubt,' 'confusion'; *sam-pūrṇa*, 'completed,' 'full'; *sam-ay*, 'conjuncture,' 'time'; *sam-ācār*, 'news,' 'information'; *san-dhi*, 'collocation of compound words'; *sam-ās*, 'compounding of words'; *sam-udra*, ('all-water'), 'the ocean' (cf. *ūḍṇop*); *Sam-s-kṛta*, 'the ordained,' literary language, Sanskrit.

(22) *su*-, 'well,' 'good' (cf. *εὖ*-). The opposite of *dur*-.
su-mati, 'good mind,' 'benevolence'; *su-khyāti*, 'good fame'; *su-labdh*, 'easily got,' 'cheap'; *su-kh*, 'joy,' 'ease'; *su-samācār*, 'good news,' 'evangel'; *su-pra-bhāt*, 'auspicious dawn'; *su-vidhā*, 'ease,' 'easy.'

Perhaps *sundar*, 'beautiful,' is *su-nar*, 'fine man' (cf. Greek *ἀνῆρ*).

A sense of the force of the *upa-sargas* is very essential to the due comprehension and enjoyment of Indo-Aryan languages. One way of securing this is to trace the changes wrought on the meaning of a single word by prefixing these. For example: *vād*, 'speech'; *anu-vād*, 'accompanying speech,' 'translation'; *apa-vād*, 'insult'; *ava-vād*, 'command'; *nir-vād*, 'blame'; *pari-vād*, 'detraction'; *prā-vād*, 'a proverb'; *prati-vād*, 'an answer'; *vi-vād*, 'a dispute'; *sam-vād*, 'complete speech,' 'information,' 'news.' (Note, in this last instance, that though *sam*- is duly converted into *sam*- in accordance with the formal rules of *san-dhi* because the nasal precedes what was once a semi-vowel, yet since *v* has become *b*, the word is nevertheless pronounced *sāmbād*.) Take, in the same way, the numerous compounds of *kram*, 'a step,' 'progress.'

§ LXI. *SAN-DHI*, THE ASSIMILATION OF LETTERS IN
TAT-SAMA COMPOUNDS.

The Sanskrit grammarians reduced the assimilation of letters in contact to definite rules, which in the case of the Sanskrit language are rules for pronunciation as well as orthography. In Bengali these rules, which are easily learnt, survive only as orthographical guides. [Note that final *-a* is not considered as mute for the purpose of these rules.]

A. *Svar-san-dhi*, Vowel Assimilation.

Vowels are *sa-mān*, 'similar,' or *a-samān*, 'dissimilar.' Thus *a* or *ā*, *i* or *ī*, *u* or *ū* are *sa-mān*, 'similar' to *a* or *ā*, *i* or *ī*, *u* or *ū* respectively.

(1) When a vowel comes into contact with its *sa-mān* vowel, it coalesces with it to form the corresponding long vowel. Examples:

baddha + aṅjali, *baddhāṅjali*, '(with) hands joined,' in the attitude of offering.

anya + anya, *anyānya*, 'other (and) other,' 'various.'

janma + avadhi, *janmāvadhi*, 'up to birth,' 'since birth.'

dhana + āśā, *dhanāśā*, 'hope (of) wealth.'

ratna + ākar, *ratnākar*, 'jewel-mine.'

hima + ālay, *Himālay*, 'abode of cold,' 'abode of snow.'

śoka + ākul, *śokākul*, 'overwhelmed with grief.'

śaraṇa + āpanna, *śaraṇāpanna*, 'having obtained shelter' (*āpanna* = *ā-pad-na*).

hata + āś, *hatāś*, '(having) hope destroyed.'

vidyā + ālay, *vidyālay*, 'learning-abode,' 'a school' or 'college.'

mahā + āśay, *mahāśay*, '(having) great thoughts,' 'sir,' a term of respect.

duyā + ārdra, dayārdra, 'pity-tender,' 'tender with pity.'

kārā + agār, kāragār, 'prison-house.'

divā + avasān, divāvasān, 'day-end,' 'end of day.'

īrṣā + anu + ita, irṣānvita, 'envy-possessed,' 'filled with envy.' (Note that, *v* being pronounced as *b*, *anvita* is pronounced as *āmbīto*.)

rāga + anvita, rāgānvita, 'angry.'

giri + indra, girīndra, 'mountain-lord,' i.e. the god Śiva.

abhi + iṣṭa, abhīṣṭa, 'much desired,' 'a wish.'

ati + ita, atīta, 'by-gone,' 'past.'

kṣiti + īśvar, kṣitīśvar, 'earth-ruler,' 'a king.'

prati + īkṣā, pratīkṣā, 'a looking back,' 'expectation.'

pṛthivī + īśvar, pṛthivīśvar, 'earth-lord,' 'a king, prince.'

Gaurī + īś, Gaurīś, 'lord of Gaurī,' i.e. the god Śiva.

mahī + indra, mahīndra, 'earth-Indra,' 'an Indra among princes.'

kaṭu + ukṭi, kaṭūkti, 'sharp speech.'

madhu + uttha, madhūttha, 'made from honey,' i.e. 'bees-wax.'

madhu + utsav, madhūtsav, 'honey-feast,' a spring festival at the *pūrṇimā* or full moon of the month of *Caitra*.

(2) When *a* or *ā* is followed by *i*, the two vowels coalesce to form *e*.

pūrṇa + indu, pūrṇendu, 'full moon.'

śravaṇa + indriya, śraṇendriya, 'hearing-sense,' 'sense of hearing.'

nara + Indra, narendra, 'an Indra among men,' 'a king.'

parama + īśvar, parameśvar, 'supreme God.'

dina + īś, dīnēś, 'day-lord,' 'the sun.'

rasana + indriya, rasanendriya, 'taste-sense,' 'sense of taste.'

mahā + Indra, mahendra, 'a great Indra,' 'a chief.'

mahā + īśvar, mahēśvar, 'great god,' chiefly of Siva.

Gāṅgā + īś, Gāṅgeś, 'Ganges-lord'; i.e. Śiva, from whose locks the flowing Ganges streams.

(3) When *a* or *ā* is followed by *u*, the two vowels coalesce to form *o*.

candra + uday, candrodāy, 'moon-rise.'

gūtra + utthān, gūtroththān, 'body-raising,' 'rising to one's feet.'

saha + udar, sahodar, 'co-womb,' 'uterine brother or sister.'

eka + āna-vimśati, ekona-vimśati, 'one less than 20.'

pāda + ān, pādon, 'less by a foot.'

mahā + uday, mahoday, '(conferring) great-prosperity,' a term of respect, 'sir.'

mahā + upādhyāy, mahopādhyāy, 'great teacher,' equivalent to an academical title of learning.

(4) When *a* or *ā* is followed by *e*, the vowels coalesce to form *ai*.

eka + ek, ekaiḥ, 'one (and) one,' 'each one singly.'

guṇa + ekabhājan, guṇaikabhājan, 'sole possessor of merit.'

(5) When *a* or *ā* is followed by *ai*, the vowels coalesce to form *ai*.

atula + aiśvarīya, atulaiśvarīya, 'unequalled grandeur.'

mahā + aiśvarīya, mahaiśvarīya, 'great grandeur.'

(6) When *a* or *ā* is followed by *o*, the vowels coalesce to form *au*.

jālā + okā, jālaukā, 'water-leech.'

(7) When *a* or *ā* is followed by *au*, the vowels coalesce to form *au*.

svabhāva + *audārjya*, *svabhāvaudārjya*, 'nature-nobility,'
'nobility of nature.'

sneha + *auṣadh*, *snehaṣadh*, 'love-potion.'

mahā + *auṣadh*, *mahaṣadh*, 'great medicine,' 'panacea.'

(8) The above are instances of backward assimilation. There is one example of forward assimilation when the second word, after *a* or *ā*, begins with *ṛ*, which then changes into its semi-vowel *r*.

uttama + *ṛṇ*, *uttamarṇa*, 'best-debt,' 'creditor.'

adhama + *ṛṇ*, *adhamarṇa*, 'lowest-debt,' 'debtor.'

deva + *ṛṣi*, *devarṣi*, 'divine sage.'

maha + *ṛṣi*, *maharṣi*, 'great sage.'

rāja + *ṛṣi*, *rājarṣi*, 'royal sage.'

śīta + *ṛta*, *śītārta*, 'tortured by cold,' 'chilled.' [Note *ṛta* becomes *artta*.]

kṣudhā + *ṛta*, *kṣudhārta*, 'tortured by hunger.'

(9) *i* or *ī*, *u* or *ū*, or *ṛ* followed by vowels *a-samān*, dissimilar to themselves, change into their respective semi-vowels.

prati + *aha*, *pratyaha*, 'day by day,' 'every day.'

ati + *ācār*, *atyācār*, 'oppressive conduct,' 'oppression.'

prati + *upakār*, *pratyupakār*, 'return-benefit.'

prati + *ek*, *pratyek*, 'every one.'

anu + *ārtha*, *anvartha*, 'following (the) meaning,' 'appropriate,' 'obvious.'

anu + *ita*, *anvita*, 'going with,' 'possessed of.'

paśu + *ādi*, *paśvādi*, 'animals etcetera,' lit. 'beginning with animals.'

vadhū + āgaman, *vadhvāgaman*, 'the bride-arrival,'
'coming of the bride.'

mātr + anujñā, *mātranujñā*, 'maternal farewell.'

pitṛ + ālay, *pitṛālay*, 'paternal home.'

B. *Vyañjan San-dhi*, Consonant Assimilation.

As consonants ordinarily contain the inherent vowel *a*, words ending with a consonant are rare, and for the most part occur only in combination. Before describing the changes such consonants undergo it is necessary to state two formal rules of internal *san-dhi*, known to Bengalis as (1) *ṇatva vi-dhi*, the 'rule of ṇa-ness,' the rule by which *n* changes to *ṇ* and (2) *ṣatva vi-dhi*, the rule by which *s* changes to *ṣ*. These are: (1) *r*, *r* and *ṣ*, in spite of intervening vowels, gutturals (including *h*), labials (including *v*), *y* and *m*, change *n* to *ṇ*, if *n* is followed by vowels, *n*, *m*, *y* or *v*; (2) vowels except *a* or *ā*, in spite of intervening *m* or *h*, and also *k* or *r* change *s* into *ṣ* if *s* is followed by vowels, *t*, *th*, *n*, *m*, *y*, *v*, in which case the following dentals also become palatal. Examples of these changes will be found hereunder.

Note that, for purposes of *san-dhi*, vowels, semi-vowels and *h* count as sonants.

(1) A surd followed by a sonant becomes its own sonant.

dik + anta, *diganta*, 'horizon-end,' 'extreme distance.'

dik + gaj, *diggaj*, 'elephant of the quarters.'

dik + vāraṇ, *divāraṇ*, 'elephant of the quarters,'
'guardian of each of the four quarters.'

dik + ambar, *digambar*, 'clad with the quarters only,'
i.e. stark-naked, used of mendicant monks. (*Digambari*
is a common title of the goddess Durgā.)

tvak, 'skin' + *indriya*, *tvagindriya*, 'sense of touch.'
prāk + *avasthā*, *prāgavasthā*, 'previous state.'
prāk + *utpanna*, *prāgutpanna*, 'previously appeared.'
sat + *antahkaraṇ*, *sadantahkaraṇ*, 'good heart.'
vāk + *jāl*, *vāgjāl*, 'speech-net,' 'verbosity.'
vāk + *devī*, *vāgdevī*, 'goddess of speech.'
ṣaṭ + *ānan*, *ṣaṛānan*, 'six-face-d,' 'the god of war.'
br̥hat + *ākār*, *br̥hadākār*, 'huge form(ed).'
ut + *ita*, *udita*, 'gone out,' 'arisen.'
ut + *jūpan*, *udjūpan*, 'engagement in a vow.'
ut + *yog*, *udyog*, 'exertion,' 'effort.'
jagat + *īs*, *jagadīs*, 'world-lord,' i.e. Siva or Indra.
jagat + *bandhu*, *jagadbandhu*, 'friend of the world.'
ap + *ja*, *abja*, 'water-born,' 'a lotus.'
ap + *da*, *abda*, 'water-giving,' 'rainy season,' 'a year in the calendar' (*Khrīṣṭābda* = 'the Christian era').

(2) Final *-k*, *-ṭ*, *-t* and *-d* followed by nasals are changed into their own nasals.

dik + *maṇḍal*, *dinmaṇḍal*, 'the circle of the horizon.'
avāk + *mukh*, *avāṇmukh*, 'speechless mouth.'
ṣaṭ + *māsik*, *ṣaṇmāsik*, 'six-monthly.'
ut + *nati*, *un-nati*, 'up-rising,' 'elevation.'
mṛt + *may*, *mṛṇmay*, 'made of earth,' 'earthy.'
jagat + *maṇḍal*, *jaganmaṇḍal*, 'earth-circle,' 'the globe.'
tad + *manaska*, *tanmanaska*, 'of that mind.'
jagat + *nāth*, *jaggannāth*, 'world-lord,' 'Juggernaut,' i.e. Viṣṇu and his incarnations.

(3) Final *-t* or *-d* are assimilated by subsequent *c*, *ch*, *j*, *jh*, *ḍ*, *ḍh* or *l*.

ut + *cāraṇ*, *uccāraṇ*, 'enunciation,' 'pronunciation.'
sat + *caritra*, *saccaritra*, 'good character.'

tad + cintā, taccintā, 'thought of that.'

ut + chinna, ucchinna, 'cut off.'

sāt + jan, sajjan, 'a holy person.'

tad + janya, tajjanya, 'by reason of that,' 'for the sake of that.'

ut + diyamān, u'diyamān, 'flying up.'

br̥hat + dhakkā, br̥had̥dhakkā, 'a big drum.'

ut + lās, ullās, 'great delight.'

ut + lekh, ullekh, 'mention,' 'reference.'

ut + laṅghan, ullāṅghan, 'over-stepping,' 'transgression.'

tad + lakṣan, tallakṣan, 'aiming at that,' 'reference to that.'

(4) Final *-t* or *-d* followed by *h* becomes *-ddh*.

" " " " *ś* " *-cch*.

ut + hr̥ta, uddhr̥ta, 'taken out,' 'uplifted.'

ut + hata, uddhata, 'arrogant,' 'up-lifted.'

tad + hita, taddhita, 'his benefit,' a grammatical term for secondary derivative words, not derived from original roots.

ut + śiṣṭa, ucchiṣṭa, 'left over,' 'leavings from a meal, etc.'

ut + śr̥ṅkhal, ucchṛ̥ṅkhal, 'unrestrained,' 'uncontrolled.'

ut + śvās, ucchvās, 'exhalation,' 'expiration.'

tad + śakti, tacchakti, 'the power of him,' 'of that.'

(5) *-d* or *-dh* followed by a surd becomes its own surd by assimilation.

tad + kṣaṇāt, tat̥kṣaṇāt, 'at the moment of that,' 'there-upon.'

vipad + kāl, vipatkāl, 'misfortune-time,' 'time of woe.'

tad + par, tat̥par, 'thereafter.'

tad + phal, tat̥phal, 'fruit of that,' 'result of that.'

tad + sahit, tatsahit, 'therewith.'

kṣudh + pipāsā, kṣut̥pipāsā, 'hunger (and) thirst.'

- (6) The prefix *sam-* undergoes the following changes :
- (a) before the five classes of touch-letters *m* can be written either as *m̐* or as the nasal of the following letter :
- (b) before semi-vowels or sibilants, it is always written as *m̐*.

(a) *sam + kīrṇa, saṁkīrṇa* or *saṅkīrṇa*, 'contracted.'
sam + cay, saṁcay or *saṅcay*, 'a collection,' 'a heap.'
sam + jāta, saṁjāta or *saṅjāta*, 'cognate,' 'born together.'
sam + tāt, saṁtāt or *santāt*, 'progeny,' 'offspring.'
sam + deha, saṁdeha or *sandeha*, 'danger,' 'doubt,' 'suspicion.'
sam + dhāt, saṁdhāt or *sandhāt*, 'conjunction,' 'search,' 'information about something lost.'
sam + pūrṇa, saṁpūrṇa or *sampūrṇa*, 'complete.'

(b) *sam + yōg, saṁyōg*, 'contact,' 'cohesion.'
sam + rūṛha, saṁrūṛha, 'of high lineage.'
sam + lagna, saṁlagna, 'contiguous.'
sam + vād, saṁvād, 'news.' (*saṁvād-patra*, 'a newspaper.')
sam + śodhan, saṁśodhan, 'emendation.'
sam + sarga, saṁsarga, 'contiguity,' 'society.'

Note that when *sam-* comes into contact with the Sanskrit root *kr* or its derivatives, an euphonic *s* is interposed, e.g. *saṁskār*, 'completion,' *saṁskṛta*, 'accomplished,' 'Sanskrit,' i.e. the accomplished, the grammatically complete language, opposed to *prākṛta*, the 'natural' speech of men in conversation. (Sanskrit and Prākṛit have played the same part in the evolution of the modern languages of India as classical Latin and popular Latin in the growth of the Romance languages in Europe.)

Note also that the Sanskrit grammarians treated the above modifications as changes of *saṁ-*, which was conventionally regarded as the original form.

(7) If *sthā* or *stambha*, or their derivatives occur after *ut*, the *s* is elided.

ut + sthān, utthān, 'a rising or getting up.'

ut + sthita, utthita, 'arisen.'

ut + stambhita, uttambhita, 'strengthened,' 'supported.'

Note that the following assimilations of final *-s* and *-r* were regarded by Sanskrit grammarians as assimilations of final *-h*. As, however, that symbol represents an elision of consonantal sound, it seems more logical to describe the assimilations as those of the consonants in question.

(8) (a) Final *-as* remains unaltered before surds except sometimes before guttural and labial surds, and dental surds. (b) Final *-r* remains unaltered before sonants.

(a) *tejas-kar*, 'giving power'; *vayas-tha*, 'come of age'; *jaśas-kām*, 'desire of fame'; *manas-tāp*, 'mental agony'; *tiras-kār*, 'disrespect,' 'insult'; *saras-tīr*, 'pond-bank.'

(b) *antar-ita*, 'gone within,' 'concealed'; *antar-gata*, 'gone within or between,' 'included in'; *antār-ddhān*, 'concealment'; *antar-dvār*, 'an inner door'; *punar-ukti*, 'speaking again'; *punar-gaman*, 'going again'; *punar-janma*, 're-birth'; *nir-ās*, 'without hope'; *nir-day*, 'without pity'; *nir-vān*, 'extinction'; *nir-lajjā*, 'without shame'; *catur-mukh*, 'four-faced'; *bahir-gata*, 'gone out'; *dur-ukti*, 'harsh speech'; *dhanur-vidyā*, 'bowmanship'; *dhanur-graha*, 'bow-grasping,' etc.

(9) Final *-as* before sonants becomes *o*.

tejo-may, 'brilliant'; *tejo-murtti*, 'brilliance of form';
vayas + atita, *vayotita*, *vayo-gata*, 'advanced in age'; *ṛaso-*
gān, 'psalm of fame'; *ṛaso-lipsā*, 'desire of fame'; *mano-*
har, 'mind-ravishing'; *mano-vedanā*, 'mental pain';
sadyo-jāta, 'fresh-born'; *tiro-bhāv*, 'disappearance'; *saro-*
ja, 'pond-born', 'a lotus'; (*saro-jinī*, fem. of *saroja*, is a
 common female name); *saro-var*, 'a splendid lake.'

(10) Final *-r* or *-s* before *c* or *ch* becomes by assimila-
 tion the palatal *ś*.

prāyas + citta = *prāyaścitta*, 'previous thought,' 'thought
 of previous action,' 'penance.'

nir + cinta = *niscinta*, 'thoughtless.'

jyotis + cakra = *jyotiścakra*, 'the Zodiac circle.'

dur + ceṣṭita = *duṣceṣṭita*, 'hard-striven.'

śiras + chedan = *śiraśchedan*, 'decapitation.'

nir + chidra = *nischidra*, 'without a crevice.'

(11) (a) *-as*, *-ar* and *-ur* (sometimes) followed by
 guttural or labial surds or by sibilants change *s* or *r* into *ḥ*.

(b) *-ir* or *-is* followed by sibilants changes *s* or *r* into *ḥ*.

(a) *vayah-kram*, 'process of age.'

vayah-stha, 'come of age.'

manah-kalpita, 'conceived in the mind.'

manah-pīṛā, 'mental pain.'

antah-karaṇ, 'inner-working,' 'the consciousness.'

antah-pur, 'inner apartment.'

antah-pātī, 'falling within,' 'included in.'

antah-stha, 'intermediate,' 'semi-vowel.'

duḥ-kha, 'grief,' 'pain.'

duḥ-sāhas, 'ill-courage,' 'insolence,' 'presumption.'

duḥ-sādhya, 'hard of attainment.'

yaśaḥ-śeṣ, 'end of fame.'

yaśaḥ-stambha, 'a pillar of fame or commemoration.'

sadyaḥ-kṛta, 'fresh-done.'

sadyaḥ-śoc, 'a new sorrow.'

punaḥ-prepsā, 'repeated desire.'

punaḥ-siddha, 'cooked again.'

punaḥ-punar, 'again and again.'

ahāḥ-śeṣ, 'day's end.'

ahāḥ-pati, 'day's lord,' 'the sun.'

catuḥ-parśva, '(on) four sides.'

catuḥ-sīmā, 'four boundaries.'

duḥ-saha, 'hard to bear.'

(b) *niḥ-saraṇ*, 'exit,' 'going forth.'

niḥ-śeṣ, 'endless.'

niḥ-śok, 'without sorrow.'

bahiḥ-sālā, 'exterior apartment.'

bahiḥ-stha, 'placed outside.'

jyotiḥ-sūtra, 'astronomical scripture.'

(12) *-ir* and *-ur* before guttural and labial surds change into *-iṣ* and *-uṣ* (v. rule of *ṣatva*, § LXI, B).

niṣ-kalaṅka, 'without spot'; *niṣ-krānta*, 'emerged'; *niṣ-panka*, 'without mud'; *bahiṣ-kṛta*, 'turned out'; *catus-koṇ*, 'quadrangle'; *catus-path*, 'crossing of four roads'; *duṣ-karma*, 'evil deed'; *duṣ-prāpya*, 'hard to get'; *dhanuṣ-pāṇi*, 'bow-in-hand.'

But when *-iṣ* or *-uṣ* come into contact with a following dental surd, they become dental by forward assimilation, thus: *niṣ-tej*, 'lacking vigour'; *duṣ-tar*, 'hard to cross,' etc.

(13) *-ar* followed by dental surds becomes *-as*.

antaṣ-tāp, 'internal pain'; *antaṣ-tay*, 'containing water within'; *punaṣ-tar*, 'over and over,' etc.

(14) Before *r*, final *-r* is elided, and the previous vowel is lengthened.

nir + *raktā*, *nīraktā*, 'blood-less'; *nir* + *randhra*, *nīran-dhra*, 'without crevice'; *nir* + *rav*, *nīrav*, 'noiseless'; *nir* + *rog*, *nīrog*, 'without disease'; *catur* + *rātra*, *catūrātra*, 'four nights.'

(15) Note that *ch* after a vowel is written *ccha*.

sa + *chidra*, *sacchidra*, 'with a crevice'; *vrkṣa* + *chāyā*, *vrkṣacchāyā*, 'tree-shadow'; *pari* + *chad*, *paricchad*, 'covering,' 'paraphernalia'; *vi* + *ched*, *vicched*, 'division'; *tanu* + *chad*, *tanucchad*, 'body-covering.'

(16) *R* before a consonant is called *reph*, and doubles the following consonant if it be *c*, *ch*, *j*, *d*, *dh*, *m*, *y* and *v*. (*ch* and *dh* become *cch* and *ddh*.) Numerous examples occur in the following specimens.

§ LXII. SAM-ĀS, (CLASSIFIED) COMPOUNDS.

Compound *tat-sama* words are arranged in the following classes. (Some *tad-bhava* words are also thus compounded.)

1. Co-ordinative or *dva(n)dva* Compounds.

The word *dvandva* (*dva* + *dva*) is itself an example, meaning 'two (and) two.' These are compounds of nouns, adjectives, and (rarely) adverbs connected in sense by 'and.'

Examples: *uttar-dakṣiṇ*, 'north (and) south'; *pitā-mātā*, 'father (and) mother'; *mā-bāp*, 'mother (and) father'; *ghaṭ-bājār*, 'landing-stage (and) market'; *bhāla-manda*, 'good (and) bad'; *janma-mṛtu*, 'birth (and) death'; *Sitā-Rām*, 'Sitā (and) Rām'; *ghar-bārī*, 'house (and) home.'

2 A. Dependent or *tat-purus* Determinative Compounds.

In these, the first member is related to the second as an attribute in an oblique (Sanskrit) case. (The word *tat-purus*, 'man of him,' is itself an example of a genitival compound of this class.) The compound is a noun or adjective according as the last member is one or other. Examples:

Accusative: *jaya-prāpta*, 'having gained victory.'

Instrumental: *deva-datta*, 'given by the gods,' cf. θεο-δοτος.

Dative: *Viṣṇu-bali*, 'offering to Viṣṇu.'

Ablative: *svarga-patita*, 'fallen from heaven.'

Genitive: *pāṭh-śālā*, 'reading-house,' 'school.'

Locative: *Vaṅga-ja*, 'born in Bengal.'

Compounds with *-viśes*, 'special,' and *-antar*, 'other,' are considered to come under this head. Thus *lok-viśes* = 'a special kind of person'; *deś-antar* = 'a different kind of country,' 'another country.'

2 B. Descriptive or *karmadhāray* Determinatives.

The first member describes the last, and is related to it as a predicate.

The two members may be (i) nouns in apposition, as *rājarṣi*, 'the royal ṛṣi or sage'; *strī-lok*, 'women-folk'; *nara-siṃha*, 'man-lion.'

(ii) The first member may be an adjective; e.g. *madh-yāhna* (*madhya* + *ahna*), 'mid-day.'

N.B. The numerous compounds in which the first member is a numeral adjective are called *dvi-gu*, 'two cow,' compounds; e.g. *tri-lok*, 'the three worlds'; *catuspad*, 'quadruped.'

(iii) The first member may be an indeclinable. The examples given under the head of Upasargas (§ LVI) are examples of these.

N.B. When the Compound is itself adverbial in sense, it is separately classified as *avyayī-bhāva*, 'indeclinable state.' Such are *yathā-śakti*, 'according to ability'; *yathocit*, 'as becoming'; *yāvajjīvan*, 'life-long.'

3. Possessive or *bahu-vrīhi* Compounds.

The word *bahu-vrīhi*, 'much-rice,' is itself an example. It is a *karma-dhāray* Compound used adjectivally as *much-rice(d)*, 'possessing much rice'; just as we may say 'a light-cavalry man.' Any Determinative can be thus used adjectivally and thus becomes a *bahu-vrīhi*. Appositional Descriptives often imply a comparison, as *candr-ānan*, 'moon-face(d).'

mātra, 'measure,' at the end of a *bahu-vrīhi* means 'in the measure of,' and so 'only,' as *nām-mātra rājā*, 'a king in name only.'

ādi, *prabhrti*, 'beginning,' at the end of a *bahu-vrīhi samās* mean 'etcetera,' i.e. 'beginning from.' E.g. *ity-ādi*, 'beginning with this,' i.e. 'and so on.'

pūrvvak, 'preceder,' 'leader,' is used in the sense of 'with the accompaniment of,' e.g. *hāsyā-pūrvvak*, 'with a smile'; *āgaman-pūrvvak*, 'having arrived,' etc.

hasta, 'hand,' at the end of one of these compounds means 'holding in hand,' as *śāstra-hasta*, 'with weapon in hand.'

§ LXIII. INDIGENOUS ASSIMILATIONS IN *TAD-BHAVA* WORDS.

Examples have already been given of vowel assimilation in the declension of nouns and conjugation of verbal

stems ending in vowels. But in Western Bengal at least are many other phonetic changes, many of which are now recorded in writing. Thus *chele*, 'a boy,' is in Eastern Bengal still pronounced as *chāliyā*, and *meye*, 'a girl,' as *māiyā*. Generally *-iyā*, as in the perfect participle, becomes *e*, and if preceded by *ā*, changes it into *e*. Thus *pā-iyā* becomes *pe-ye*. It has a tendency to lengthen the sound of preceding *a*; thus *kar-iyā* becomes *kor-e*; *bal-iyā* becomes *bol-e*. *I* before *t* and *l* in the inflections of verbs is elided in Western Bengal. Thus *kar-itām* becomes *kor-tum*; *kar-ilām*, *kor-lum*; so also *e* before *ch* is elided. Thus *kar-itechi* becomes *korchī*; *karitechilām* becomes *korch'lum*; *kar-iyāchi* becomes *kor-echi*; *kar-iba* becomes *kor'bo*. The phonetic record of these assimilations is most common in poetry. Examples will be found in the Specimens of verse below. *ā* after *iy-* becomes *e*; as *diye*, 'having given'; *giye*, 'having gone'; *śu-iyē*, 'having lain down,' etc.

PART III

SPECIMENS. A. PROSE

I take my first specimens from the *Kathā-mālā*, 'story-garland,' of that famous scholar Paṇḍit Īśvar Chandra Vidyāsāgar. They are renderings into Bengali of the familiar Fables of Æsop. But, though they are translations, and translations, to boot, into deliberately simple language for the use of school-children, they are, what translations rarely are, good specimens of simple yet scholarly style.

§ LXIV. NEKEĒ-BĀGH O MEṢ, *THE HYENA AND THE SHEEP.*

Kono¹ samay-e² ek nekeṛe-bāgh-ke³ kukur-e⁴ kāmarā-iyāchila⁵. Ai kāmar-er ghā kram-e kram-e⁶ eta bār-iyā uṭh-ila⁷ ye bāgh ār naṛ-ite pār-e nā⁸; sutarān tāhā-r āhār-bandha⁹ ha-ila. Ek din, se kṣudhā-y katar ha-iyā

¹ *kona* or *kono*, 'some,' to be distinguished from *kon* ? 'which ?' (§ XL). ² *samay-e*, 'at (some) time.' Locative case of *samay*, 'time.'

³ *nekeṛe* for *nekeṛiyā* (§ LXIII), 'mottled'; *bāgh*, *tad-bhava* form of *vyāghra*, 'tiger.' The hyena is known as a 'mottled tiger.' -*ke*, dative or accusative suffix. ⁴ *kukur-e*, instrumental nominative (§ XXXV) of *kukur*, 'dog.' Note that there being no indication of Number, the reader can translate 'a dog' or 'dogs.'

⁵ *kāmarā-*, verb 'bite' made from the noun *kāmar*, 'a bite,' an onomatopoeic word originally *kaṁmar*, 'a scrunching' of bones etc. -*iyāchila*, suffix of pluperfect. ⁶ *kram-e* *kram-e*, 'step by step,' 'by degrees.'

⁷ *bār-iyā uṭh-*, Compound verb (§ XXXI, F). ⁸ *naṛ-ite pār-e nā*, 'stirring is not successful,' 'is not able to stir.'

Historical present. ⁹ *āhār-bandha*, 'food-suspension,' lit. 'fettering,' written as a genitive *tat-puruṣ* (§ LXII, 2 A). Might have been written separately in which case *āhār* would have an accusative

par-iyā āche¹⁰; eman samay-e ek meṣ tāhā-r sam-mukh diyā¹¹ cal-iyā yā-y¹². Tāhā-ke¹³ dekh-iyā nekeṛe ati katar vāky-e¹⁴ bal-ila, 'Bhāi he! kayek¹⁵ din avadhi āmi calat-śakti-rahita¹⁶ ha-iyā par-iyā¹⁷ āch-i; kṣudhā-y a-sthir ha-iyāchi; tṛṣṇā-y chāti phāt-iyā yā-iteche¹⁸. Tumi kīpā kar-iyā e-i khāl ha-ite jal ān-iyā dāo¹⁹. Āmi āhār-er yogār kar-iyā la-iba²⁰.' Meṣ bal-ila, 'Āmi tomār abhisandhi bujh-ite pār-iyāchi. Jal di-bār ni-mitta nikaṭ-e²¹ ge-le-i²², tumi āmā-r ghār bhāṅg-iyā āhār-er yogār kar-iyā la-ibe!'

§ LXV. KUKUR-DAṢṬA MANUṢYA, *THE DOG-BITTEN MAN, THE MAN BITTEN BY A DOG.*

Ek vy-akti-ke kukur-e kāmārā-iyāchila. Se ati-śay bhay pā-iyā, yāhā-ke sam-mukh-e dekh-e, tāhā-ke-i bal-e, 'Bhāi, āmā-y kukur-e kāmārā-iyāche; yadi kichu oṣadh jān-a, āmā-y dāo.' Tāhā-r e-i kathā śun-iyā, kono vy-

sense. ¹⁰ *par-iyā āche*, note the slight difference between this and *par-iyāche*; the former has the sense of a historical present, the latter is a perfect tense. ¹¹ *tāhā-r sam-mukh diyā* has much the same force as *tāhā-r sam-mukh-e*, 'passed by in front of him.' ¹² *cal-iyā yā-y*, historical present; Compound verb (§ XXXI A). ¹³ *tāhā-ke*. Observe use of *-ke* with name of a personified animal. ¹⁴ *vāky-e*, loc. 'with speech, voice'; *ati katar vāky-e*, 'with very faint voice.' ¹⁵ *kayek*. The *y* is a mere hyphen letter; *ka-ek*=*kata-ek*, 'a few.' ¹⁶ *calat-śakti-rahita*, 'motion-power-deprived of.' Accusative *tat-puruṣ* (§ LXII, 2 A). ¹⁷ *ha-iyā par-*, 'become completely,' Compound verb (§ XXXI G). ¹⁸ *phāt-iyā yā-*, 'is continually bursting' (§ XXXI A). ¹⁹ *ān-iyā di-* (v. §§ XXVIII, XXXI B). ²⁰ *yogār kar-* (§ XVI). *kar-iyā la-* (§ XXXI C). ²¹ *nikaṭ-e*, loc. 'in proximity,' 'near'; one of the numerous adverbial expressions made from the locative cases of nouns. ²² *ge-le-i*, absolute participle of *yā* (§ XXVI) with enclitic of emphasis: 'the moment I went,' 'immediately on going.'

akti bal-ila, 'Yadi bhāla ha-ite cā-o, āmi yā¹ bali, tā¹ kar-a.' Se bal-ila, 'Yadi bhāl-a ha-ite pār-i, tumi yāhā bal-ibe, tāhā-i kar-ite pra-stut āch-i.' Ta-khan ai vy-akti bal-ila, 'Kukur-er kāmar-e ye kṣat ha-iyāche, ai kṣat-er rakt-e² ruṭi-r ṭukrā bhijā-iyā, ye kukur kāmarā-iyāche, tāhā-ke khā-ite³ dā-o; tāhā ha-ile, tumi niḥ-sandeha⁴ bhāla ha-ibe.' Kukur-daṣṭa⁵ vy-akti śun-iyā, iṣat hās-iyā⁶ bal-ila, 'Bhāi, yadi tomār e-i parā-marśa anu-sāre⁷ cal-i, tāhā ha-ile, e-i nagar-e yata kukur āch-e, tāhārā sakal-e-i rakta-mākhā⁸ ruṭi-r lobh-e āmā-y kāmarā-ite ā-rambha kar-ibe.'

§ LXVI. PATHIK-GAṆ O VATA-VRKṢA, *THE WAYFARERS
AND THE BANIAN TREE.*

Eka-dā grīṣma-kāle¹ katipay pathik madhyāhna² samay-e, raudr-e ati-śay tāpita o ni-tānta klānta ha-iyā par-ila³. Nikaṭ-e ek-ṭi vaṭ gāch dekh-ite pā-iyā⁴, tāhārā uhā-r tal-e upa-sthit ha-ila, evaṁ śītal chāyā-y bas-iyā,

¹ *yā, tā*, common abbreviations of *yāhā, tāhā*. ² *rakt-e*, 'with blood' *rakta*. ³ *khā-ite*, imperfect participle in its future or infinitival sense; 'give to eat.' ⁴ *niḥ-sandeha*, *nir+san-deha*, 'without doubt'; an *avyayī-bhāva* compound (§ LXII 2 B (iii)). ⁵ *kukur-daṣṭa*, instrumental *tat-puruṣ* compound (§ XXXI 2 a). ⁶ *iṣat hās-iyā* or *iṣat hāsya kar-iyā*, 'laughing a little,' i.e. smiling, cf. 'sou-riant' in French. The root *smi-*, 'smile,' has dropped out of Bengali and only survives in such compounds as *vi-smita*, 'astonished.' ⁷ *anu-sāre*, another locative adverb; an *avyayī-bhāva* compound (§ LXII 2 B (iii)). ⁸ *rakta-mākhā*, 'blood-smeared,' an instrumental *tat-puruṣ* (§ XXXI 2 a). An example of a compound of a *tat-sama* with a *tad-bhava*, no doubt because the Sanskrit *mrakṣa*, 'anoint,' is a difficult word for modern lips to utter.

¹ *grīṣma-kāl*, 'time of heat,' genitival *tat-puruṣ* (§ LXII, 2 A). ² *madhya-ahna*, 'mid-day,' *karma-dharāy* compound (§ LXII, 2 B). ³ *ha-iyā par-*, 'become completely' (§ XXXI, G). ⁴ 'getting to see,'

vi-śrām kar-ite lāg-ila. Ki-yat kṣaṇ-er madhy-e-i tāhā-der śarir śītal o klānti dūr ha-ila. Ta-khan tāhārā nānavidha kathopakathan⁵ kar-ite lāg-ila. Tāhā-der madhy-e ek jan, ki-yat kṣaṇ nir-ikṣaṇ kar-iyā, bal-ila, 'Dekha, bhāi, e gāch kono kāj-er nay⁶; nā⁷ ihā-te bhāla phul ha-y, nā⁷ ihā-te bhāla phal ha-y. Bal-ite ki⁸, ihā manuṣyer kono upa-kār-e lāg-e nā⁹.' E-i kathā śun-iyā vaṭvrkṣa bal-ila, 'Mānuṣ baṛa a-kṛta-jña. Ye samay-e āmār chāyā-y bas-iyā, upakār-lab¹⁰ kar-iteche, se-i samay-e-i āmi mānuṣ-er kono upakār-e lāg-i nā baliyā¹¹ āmā-y gālī di-teche.'

§ LXVII. KUTHĀR O JALA-DEVATĀ, *THE AXE AND THE WATER-GOD.*

Ek duḥkhī nadi-r tīr-e gāch kāt-itechila. Haṭhāt kuthār-khāni tāhār hāt ha-ite phask-iyā giyā¹, nadi-r jal-e par-iyā gela². 'Kuthār-khāni janm-er mat³ hārā-ilām,' e-i bhāv-iyā, se-i duḥkhī atiśay duḥkhita ha-ila evaṁ 'hay! ki ha-ila?' bal-iyā uccai-svar-e rodan kar-ite lāg-ila. Tāhā-r rodan śun-iyā, se-i nadi-r adhi-ṣṭhātri devatā-r atiśay dayā ha-ila. Tini tāhā-r sam-mukh-e upa-sthit ha-ilen, evaṁ jijñāsā kar-ilen, 'Tumi ki janya eta rodan kar-itecha?' Se sam-uday ni-vedan kar-ile, 'chancing to see.' ⁵ *kathā-upakathan*, genitival *tat-puruṣ* (§ LXII, 2A), 'sub-talk of talk,' 'light conversation' (a more common expression is *kathā-vārttā*). ⁶ 'is not of any work' (*kāryya* becomes *kāj* in Prākṛit), 'is not of any use.' ⁷ *nā...nā* = 'neither...nor.' ⁸ 'what is to say?' i.e. what shall I say? ⁹ *kono upa-kār-e lāg-e nā*, 'does not adhere in any benefit,' 'does not do any good.' ¹⁰ 'receipt (of) benefit'; genitival *tat-puruṣ* (§ LXII, 2A). ¹¹ Adverbial phrase, 'as not being of any use' (§ LVIII).

¹ *phask-iyā iṣā*, Compound verb (XXXI A). ² XXXI A. ³ *janm-er mat*, 'in manner of birth,' 'in manner of *this* birth,' 'for this life.'

jala-devatā tat-kṣaṇāt nadi-te magna ha-ilen⁴, evaṁ ek svarṇa-nirmmita kuṭhār hast-e kar-iyā⁵, tāhār nikaṭ-e ās-iyā, jijñāsā kar-ilen, 'E-i ki tomā-r kuṭhār?' Se bal-ila, 'Nā, mahāśay, e āmā-r kuṭhār nay.' Ta-khan tini punar-āy jal-e magna ha-ilen, evaṁ ek rajat-nirmmita kuṭhār hast-e la-iyā, tāhā-r sam-mukh-e ās-iyā, jijñāsā kar-ilen, 'E-i ki tomā-r kuṭhār?' Se bal-ila, 'Nā, mahāśay, ihā-o āmā-r kuṭhār nay.' Tini punar-āy jal-e magna ha-ilen, evaṁ tāhā-r lauha-nirmmita kuṭhār-khāni hast-e la-iyā tāhā-ke jijñās-ilen, 'E-i ki tomā-r kuṭhār?' Se āpan kuṭhār dekh-iyā, yār-par-nāi āhlād-ita ha-iyā bal-ila, 'Hā, mahāśay, e-i āmār-i kuṭhār. Āmi ati duḥkhī. Ār āmi kuṭhār pā-iba, āmār se āsā ch-ila nā; keval āpan-kār⁶ anu-grah-e pā-ilām. Āpani āmā-y janm-er mat kin-iyā rākh-ilen⁷.'

Jala-devatā pratham-ataḥ tāhā-r nij-er kuṭhār-khāni tāhā-r hast-e dilen. Par-e, 'Tumi nir-lobh, satya-niṣṭha, o dharmma-parāyaṇ. E janya tomā-r upar atisay santuṣṭa ha-iyāchi,' e-i bal-iyā, tāhā-r guṇ-er puras-kār sva-rūp⁸ se-i svarṇa-nirmitta o rajat-nirmitta kuṭhār-dui-

⁴ *magna ha-ilen*, 'became immersed.' Passive with *ha-* (§ XXIV).

⁵ *hast-e kar-iyā*, adverbial construction with *kar-iyā* (§ LVIII), 'with axe in hand.'

⁶ *āpan-kār*, genitive of *āpani*, 'your self,' 'your Honour.' Such genitives are used with adverbial locatives such as *adya-kār*, 'of to-day' (Bengali, *āj-kār*); *kalya-kār*, 'of yesterday,' 'of to-morrow' (Bengali, *kāl-kār*); *e-khan-kār*, 'of now'; *ta-khan-kār*, 'of then'; *e-khān-kār*, 'of here'; *se-khān-kār*, 'of there'; *kothā-y-kār*, 'of where,' etc. This last expression, *kothā-y-kār*, is often used in a familiar term of abuse, e.g. *e-i kothā-y-kār gaṇḍa-mūrkhā?* 'of where (is) this *crétin*, this scrofulous fool?' [This termination *-kār* = 'doing,' may (possibly) be the origin of the Bengali genitive, unless it is simply a development, as suggested above, of the locative in *-e*. The history of the cases has yet to be worked out in detail.]

⁷ *kin-iyā rākh-ilen*, 'have bestowed me as your bought slave,' 'have bought (and) bestowed (me).' A compound verb on the model of those in § XXXI.

⁸ *purās-kār sva-rūp*, 'in form

khāni⁹ tāhā-ke diyā, antar-hita ha-ilen. Se-i duḥkhī vy-akti, a-vāk ha-iyā, kiyat kṣaṇ se-i sthān-e dārā-iyā rah-ila. An-antar, gr̥h-e giyā prati-veśi-der nikaṭ e-i vṛttānt-er sa-viśeṣ¹⁰ varṇan kar-ila. Sun-iyā sakal-e vismay-ā-panna ha-ilen.

E-i adbhuta vṛttānta ava-gata ha-iyā, ek vy-akti-r atisay lobh janm-ila. Se par din prātaḥ-kāl-e kuṭhār hast-e la-iyā, nadi-r tīr-e upa-sthit ha-ila, evaṁ gāch-er goṛā-y dui tin kop mār-iyā, yēna hathāt hāt ha-ite phask-iyā gela, e-i-rūp bhān kar-iyā, kuṭhār-khāni jal-e phel-iyā dila, evaṁ 'hāy, ki ha-ila' bal-iyā, uccaiḥ-svare rodan kar-ite lāg-ila. Jala-devatā tāhār sam-mukh-e upa-sthit ha-iyā, rodan-er kāraṇ jijñās-ilen. Se, sam-asta bal-iyā, atisay śok o duḥ-kha pra-kaś kar-ite lāg-ila. Jala-devatā pūrvva-vat jal-e magna ha-iyā, ek svarṇa-nirmmita kuṭhār hast-e la-iyā tāhā-r sam-mukh-e upa-sthit ha-ilen, evaṁ jijñāsā kar-ilen, 'Ke-man? E-i ki toma-r kuṭhār?' Svarṇa-nirmmita kuṭhār dekh-iyā, se-i lobhī, 'amā-r kuṭhār' bal-iyā, vy-agra ha-iyā, kuṭhār dhar-ite gela. Tāhā-ke e-i-rūp lobhī o mithyā-vādī dekh-iyā, jala-devatā atisay a-san-tuṣṭa ha-ilen evaṁ bal-ilen, 'Tui ati lobhī, ati abhadra, o mithyā-vādī. Tui e kuṭhār pā-ibār yog-ya pā-tra nahis.' E-i-rūp bhartsanā kar-iyā, se-i svarṇa-nirmmita kuṭhār-khāni jal-e phel-iyā diyā¹¹, jala-devatā antar-hita ha-ilen. Se hata-buddhi ha-iyā, nadi-r tīr-e bas-iyā, gāl-e hāt diyā¹², bhāv-ite lāg-ila. An-antar 'āmā-r ye-man

of reward,' 'in own shape of a reward,' genitival *tat-puruṣ* (§ LXII, 2 A). A common method of making comparisons.

⁹ Might also have been written *dui-khāni kuṭhār*, but as written has a more definite force, 'the two axes.'

¹⁰ *sa-viśeṣ*, 'with particularity,' detailed. A *bahu-vr̥hi samās* (§ LXII 3).

¹¹ *phel-iyā di-*, 'throw away,' Compound verb (§ XXXI B).

¹² *gāl-e hāt diyā*, 'putting his hand to his cheek,' in token of remorse.

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ācaraṇ, tāhā-r upa-ṃukta phal pā-ilām,' e-i bal-iyā, se vi-
saṇṇa man-e cal-iyā gela.

§ LXVIII. VṚDDHĀ NĀRĪ O CIKITSĀK, *THE OLD WOMAN
AND THE PHYSICIAN.*

Ek vṛddhā nārī-r cakṣu ni-tānta nis-tej ha-iyā giyā-
chila¹. E janya tini kichu-i dekh-ite pā-iten nā. Nikaṭ-e
ek pra-siddha cikitsak ch-ilen. Vṛddhā tāhā-r nikaṭ-e
giyā bal-ilen, 'Kavi-rāj mahāśay, āmā-r cakṣu-r doṣ janm-
iyāche. Āmi kichu-i dekh-ite pā-i nā. Āpani āmā-r
cakṣu bhāla kar-iyā den. Āmi āpanā-ke vi-lakṣaṇ puras-
kāṛ diba; kintu bhāla kar-ite nā pār-ile, āpani kichu-i
pā-iben nā.'

Cikitsak, vṛddhā-r pra-stāv-e sam-mata ha-iyā, par din
prātaḥ-kāle tāhā-r ālay-e upa-sthit ha-ilen. Vṛddhā-r
grha nānā-vidha dravy-e pari-pūrṇa dekh-iyā, cikitsak-er
atiśay lobh janm-ila. Tini sthir kar-ilen, 'prati-din ihā-ke
dekh-ite ās-iba, evaṃ ek ek-ṭi dravya la-iyā jā-iba².' E
janya, yāhā-te³ śīghra tāhā-r pīrā-r śānti ha-ite pāre, se-
rūp oṣadh nā diyā, kichu din golmāl kar-iyā⁴ kaṭā-ilen.
Par-e ek-e ek-e⁵ sam-asta dravya la-iyā giyā⁶, tini rīti-mat
oṣadh dite ā-rambha kar-ilen. Vṛddhā-r cakṣu alpa din-e-i
pūrvva-vat nir-doṣ ha-ila. Tini dekh-ilen, tāhār grh-e ye
nānā-vidha dravya ch-ila, tāhā-r ek-ṭi-o nā-i. Anu-sandhān
dvārā jān-ite pār-ilen, cikitsak eke eke⁵ sam-uday la-iyā
giyāchen.

Ek din cikitsak vṛddhā-ke bal-ilen, 'Āmā-r cikitsā-y
tomā-r pīrā-r śānti ha-iyāche. Pīrā-r śānti ha-ile, āmā-y

¹ ha-iyā jā, Compound verb (§ XXXI A), 'had become completely.'

² Also a compound (§ XXXI A).

³ jāhā-te, 'where-by,' 'so
that.'

⁴ golmāl kar-iyā, adverbial phrase, 'confusedly.'

⁵ 'one
by one.'

cāh-iyā-o, 'even on asking' (§ LIV B).

⁶ § XXXI A.

puras-kār dibe bal-iyāchile. E-kṣaṇ-e prati-śruta puras-kār diyā, san-tuṣṭa kar-iyā, āmā-y vi-dāy kar-a.'

Vṛddhā cikitsak-er ā-caraṇ-e atīṣay a-santuṣṭa ha-iyā-chilen. E janya uttar dilen nā. Cikitsak, vāra-m-vār cāh-iyā-o⁷ purus-kār nā pā-iyā vṛddhā-r nām-e vicār-ālay-e abhi-yog kar-ilen. Vṛddhā vicārak-dig-er sam-mukh-e upa-sthit ha-ilen, evaṁ cikitsak-ke spaṣṭa vāky-e cor nā bal-iyā, kauśal kar-iyā⁷ bal-ilen, 'Kavi-rāj mahāśay yāhā bal-itechen, tāhā yāthārtha baṭe. Āmi aṅgi-kār kar-iyāchilām, yadi āmā-r cakṣu pūrvva-vat ha-y, kono doṣ nā thāk-e, tave ūhā-ke puras-kār diba. Uni bal-itechen āmā-r cakṣu nir-doṣ ha-iyāche. Kintu āmi ye-rūp dekh-itechi, tāhā-te āmā-r cakṣu e-khan-o nir-doṣ ha-y nāi. Kāraṇ, ya-khan āmā-r cakṣu-r doṣ janm-e nāi, āmā-r gṛh-e ye nānā-vidha drav-ya ch-ila, se sam-asta dekh-ite pā-itām⁸. Par-e, cakṣu-r doṣ janm-ile, se-sakal dekh-ite pā-i nāi. E-khan-o se-sakal dekh-ite pā-itechi nā. Ihā-te ūhā-r cikitsā-y āmā-r cakṣu nir-doṣ ha-iyāche, āmār se-rūp bodh ha-iteche nā⁹. E-kṣaṇ-e āpanā-der vi-cār-e yāhā kartta-vya ha-y, kar-un.'

Vicārak-erā vṛddhā-r uttar-vāky-er marmma bujh-ite pār-iyā, hāsyā-mukh-e tāhā-ke vi-dāy dīlen, evaṁ yāthocit tiras-kār kar-iyā, cikitsak-ke vicār-ālay ha-ite cal-iyā ya-ite¹⁰ bal-ilen.

§ LXIX. THE DOG IN THE MANGER.

Ek kukur aśva-gaṇ-er¹ āhār-sthān-e śāyan kar-iyā thāk-ita. Aśva-gaṇ āhār kar-ite gele, se bhayānak cīt-kār

⁷ Adverbial phrase, 'making cunning,' 'shrewdly.' ⁸ *dekh-ite pā-itām*, 'used to get to see,' 'used to be able to see.' ⁹ *āmār bodh hay*, 'my impression is,' 'I suppose.' ¹⁰ 'to go away' (§ XXXI A).

¹ Note the noun of plurality *gaṇ*, 'a company,' used with personified

kar-ita, evaṁ daṁśan kar-ite udyata ha-iyā, tāhā-diga-ke tārā-iyā dita. Ek din ek aśva bal-ila, 'Dekh-a! e-i hata-bhāgā kukur ke-man dur-vṛtta! Āhār-er dravy-er upar śayan kar-iyā thāk-ibe²; āpani-o āhār kar-ibe nā, evaṁ yāhā-rā ai āhār kar-iyā prāṇ-dhāraṇ kar-ibe, tāhā-diga-ke-o āhār kar-ite dibe nā.'

§ LXX. A FOLK-TALE.

The following folk-tale is narrated by one of the characters in the late Tāraknāth Gānguli's charming little novel *Svarṇa-latā*, a translation of which by Mr Dakṣiṇacaraṇ Rāy was published by Messrs Macmillan and Co. in 1914. It is evidently, from the style, a genuine popular tale.

Ek grām-e ek Brāhman vās kar-ita. Tāhā-r strī o putra chila. Ek divas rātr-e Brāhman sa-parivār-e śayan kar-iyā āch-e¹, e-man samay-e ghar-er ārkāthā ha-ite ek-gāchi² rajju jhul-iteche dekh-ite-pā-ila. Brāhman pās phir-iyā nidrā ya-ibār ceṣṭā kar-ila, kintu nidrā ha-ila nā. Par-e baṭhāt se rajju-gāch tāhā-r drṣṭi-path-e pat-ita ha-ila. E vār purvvāpekṣā ek-ṭu lambā bodh ha-ila. Brāhman bhāv-ila, 'Idur-e dari-gāchā phel-iyā diteche³.' Kṣaṇa-kāl-madhye dari-gāchi ek-ṭi sāp-er nyāy ha-ila. Brāhman strī-ke ḍāk-ibe⁴, kintu iti-pūrvv-e-i sāp nām-iyā tāhā-r strī-ke o putra-ke daṁśan kar-ila. Brāhman dekh-iyā

aśva, 'a horse.' If the *tad-bhava* word *ghoṛā* had been used, it would be necessary to say *ghoṛā-sakal-er* (§ XXXVII). ² *śayan kar-iyā thāk-*, 'continue lying' (§ XXXI K).

¹ Note difference between *śayan kariyāche*, 'lay down,' and *śayan kariyā āch-e*, 'is in a recumbent position'; historical present. ² *ek-gāchi* (§ LIV 3). ³ *phel-iyā diteche* (§ XXXI 13), 'is throwing down.'

⁴ *ḍāk-ibe*, 'will call,' 'was about to call.' ⁵ *ha-iyā gela* (§ XXXI A).

bhīta o vi-smita ha-ila. Tāhā-r strī o putra a-vilambe-i prāṇ-tyāg kar-ila. Sāp-ṭi-o gr̥ha-dvār-er ek-ṭi randhra diyā bāhir ha-iyā gela⁵. Brāhman sāp-er paścāt paścāt cal-ila. Bhor ha-ile, sāp vyāghra-rūp dhāraṇ kar-iyā ek kṛṣak-er prāṇ-vadh kar-ila, evaṁ, ek-tu par-e, ek vṛṣa ha-iyā, ek-ṭi bālak-ke naṣṭa kar-ila. Brāhman e-khan-o paścāt paścāt āch-e. Kṣaṇa-kāl par-e, se-i vṛṣa ek-ṭi vṛddha mānuṣ-er ā-kār dhāraṇ kar-ila. Ta-khan Brāhman tāhā-r pada-tal-e pat-ita ha-iyā tāhā-r pari-cay jijñāsā kar-ila. Vṛddha prathamataḥ pari-cay dite a-svi-kār kar-ila, kintu Brāhman-er ā-grahātīṣay dekh-iyā kah-ila, 'Āmi Karma-Sūtra; arthāt, yāhā-r ye-rūp-e mṛtyu ha-ibe a-dṛṣṭ-e lekh-ā āch-e, āmi se-i rūp-e tāhā-r prāṇ saṁ-hār kar-i.' Brāhman jijñāsā kar-ila, 'Āmi ki-se mar-iba, bal-iyā din⁶.' Vṛddha kah-ila, 'Pāgal! se kathā bal-ite nāi⁷.' Kintu Brāhman kono mat-e-i pā chār-ila nā. A-gatyā vṛddha kah-ila, 'Tomā-ke Gaṅgā-y kumir-e⁸ mār-ibe.'

Brāhman, e-i kathā śun-iyā, punar-āy ār vāṭi nā giyā, pūrvva-mukh-e gaman kar-ite ārambha kar-ila;—arthāt ye deś-e Gaṅgā nāi. Din-katak gaman-er par, ek rājā-r rājya tyāg kar-iyā, ār ek rājā-r rājya-madhy-e pra-veś kar-ila. Ta-thāy ek vāṭi-te vāsā kar-iyā rah-ila.

Brāhman ye rājy-e gaman kar-ila, ta-thā-kār rājā-r santān-ādi⁹ hay nāi. Brāhman e kathā śun-iyā, rājā-r nikaṭ-e giyā, ni-vedan kar-ila, 'Mahā-rāj, āmi ek sv-asty-ayan jān-i. Tāhā kar-ile, āpanā-r san-tān ha-ibe.' Rājā Brāhman-ke sv-asty-ayan kar-ite anu-rodh kar-ilen. Brāhman sv-asty-ayan kar-ile, mahārāj-er, ek vatsar-er madhy-e, ek-ṭi putra janm-ila.

⁶ *balīyā din* (§ XXXI B).

⁷ *bal-ite nāi*, 'is not to be said,' opposite of *balite hay*, 'is to say,' 'must be said.'

⁸ Instrumental nominative.

⁹ *santān-ādi* (v. § LXIII 3), 'children etcetera,' 'beginning with children.'

Rājā Brāhmaṇ-ke nij vāṭi-te rākḥ-ilen, evaṁ, rāj-putra baṛa ha-ile, Brāhmaṇ-ke tadiya śikṣā-kārye ni-ṣukta kar-ilen. Rāj-putra, kram-e kram-e sam-asta adhy-ayan kar-iyā, deś-bhramaṇ-e ṃa-iben¹⁰. Rājā Brāhmaṇ-ke sam-abhi-vy-āhār-e ṃa-ite kah-ilen. Brāhmaṇ kah-ila, 'Āmi sarvva-sthān-e ṃa-ite pār-iba; Gaṅgā-tīr-e ṃa-iba nā.' Rājā kāraṇ jijiñāsā kar-ā-y, Brāhmaṇ ātma-vṛttānt-er varṇanā kar-ila. Rājā hās-iyā kah-ilen, 'Ācchā, tomā-ke Gaṅgā-tīr-e ṃa-ite ha-ibek¹¹ nā.' Rāj-putra Brāhmaṇ-er sam-abhi-vy-āhār-e nānā-sthān parýy-aṭan kar-iyā, Gaṅgā-tīr-e ṃa-ibār mānas pra-kāś kar-ilen. Brāhmaṇ tāhā-r saṅg-e ṃa-ite a-svi-kār kar-ila. Kintu rāj-putra kah-ilen, 'Āpanā-ke to ār rāstā ha-ite kumīr la-iyā ṃa-ibe nā! tave ṃa-ite bhay ki?' Brāhmaṇ a-gatyā sam-mata ha-ila.

Yog-er samay rāj-putra Gaṅgā-snān-e ṃa-iben. E janya Brāhmaṇ-ke sam-abhi-vy-āhāre la-iyā ṃa-ibār icchā prakāś kar-ilen. Kah-ilen, 'Āpani tīr-e thāk-iyā mantra paṛā-iben. Tāhā-te bhay ki?' Brāhmaṇ-ke, an-icchā-svat-e o, rāj-kumār-er sahit gaman kar-ite ha-ila. Gaṅgā-tīr-e sahasra sahasra¹² lok snān kar-iteche dekh-iyā, tāhā-r sāhas ha-ila. Rāj-putra snān kar-ibār janya jal-e nām-ilen. Brāhmaṇ, tīr-e thāk-iyā, mantra paṛā-ite lāg-ilen. Kintu lok-er kolahal-e rāj-putra śun-ite nā pā-iyā, kah-ilen, 'Āmār lok-e catuṣ-parśva ghir-iyā dātā-ibe; āpani madhya-sthal-e thāk-iyā mantra paṛā-n.' Bal-ibā-mātra¹³, rāj-putr-er lok-e tāhā-ke veṣṭan kar-ila, evaṁ Brāhmaṇ-o se-i veṣṭ-ita sthān-er madhy-e giyā, mantra paṛā-ite lāg-ilen. Mantra sam-āpan ha-ile, rāj-putra Brāhmaṇ-ke

¹⁰ *ṃa-iben*, 'will go,' 'was about to go.' ¹¹ *ha-ibek*, obsolete and provincial for *ha-ibe*, 'shall be,' still common in petitions and official papers.

¹² *sahasra sahasra*, 'thousands and thousands.' ¹³ *bal-ibā-mātra*, 'in measure of speaking,' 'at moment of speaking,' 'as soon as he spoke.'

bal-ilen, 'Mahāśay, ĀMI SE KARMA-SŪTRA!' E-i bal-ite bal-ite¹⁴ kumbhīr-er rūp dhāraṇ kar-iyā, Brāhmaṇ-ke la-iyā, sa-lamph-e gabhīr jal-e cal-iyā gela!

§ LXXI. A CONVERSATION.

I take my next specimen from Chapter VIII of the novel *Svarṇa-latā* cited above. In it will be found some interesting phonetic representations of Bengali as it is pronounced in and around Calcutta (see § LXIII). In Eastern Bengal the pronunciation of verbs follows the spelling and the internal *i* is not muted. They still say 'kariyā' and not 'kore,' 'caliyāchilām' and not 'calechilum.' Whether this is due to the fact that the initial phrasal accent of prolongation is less pronounced there than in Western Bengal, it is not for me to say. But there is the fact. An old friend of mine, Hari Thākur by name, once a leading pleader at Habiganj in Sylhet, was wont to interpolate an extraordinary pleonasm into his forensic eloquence. In the midst of perfectly logical sentences he was wont to insert, as an Englishman inserts his hesitating 'hums' and 'haws,' the odd phrase '*giyā miliyā sariyā*.' (A Calcutta man would contract these participles into '*giye mile säre*.') He was quite unaware of this engaging infirmity of speech, and when taxed with it, offered to pay a pice to the local dispensary each time he was caught out. He speedily repented of his offer and had to beg to be let off.

Note that Vidhu Bhūṣaṇ, living in a joint family system with his brother Saśi Bhūṣaṇ, has quarrelled with his brother, who has cut off supplies of money. His wife, the

¹⁴ *bal-ite bal-ite*, 'as he spoke.'

devoted Saralā, and his son Gopāl, are on the verge of starvation. Śyāmā, the maidservant of the common family, is greatly attached to Saralā, and takes her part. But Saralā and Vidhu think it unfair that the good woman should share their hardships and advise her to take service elsewhere. She refuses, in the conversation that follows. She will not leave the little boy Gopāl. She is a widow, and once had a little lad of her own whom she lovingly called Go-pāl, 'the cow-herd,' in pious reference to the history of how the divine Kṛṣṇa himself was once a herder of kine.

Vidhu Bhūṣaṇ Śyāmā-ke dāk-ilen. Śyāmā anya samay ek dāk-e¹ tin uttar diten. Āj, kathā nā kah-iyā āste āste ās-ila. Śyāmā-r cakṣu lāl, mukh bhār.

Vidhu Bhūṣaṇ kah-ilen; 'Śyāmā, āmarā vi-vecanā kar-'e² sthir kar-'lām³, tomār ār⁴ āmā-der kāch-e theke⁵ kaṣṭa pā-wā ucit nay. Tomār māinā pā-wā dūr-e thāk⁶, du-sandhyā khete-o⁷ pā-o nā. Ata-ev tumi anya kona sthān-e yā-o. Yadi Parameśvar din den⁸, ta-khan ā-vār esa.'

Vidhu Bhūṣaṇ ār kathā kah-ite pār-ilen nā; kaṇṭha-rodh ha-iyā ās-ila. Tini adho-vadan-e aśru-pāt kar-ite lāg-ilen.

Śyāmā kād-ite kād-ite kah-ila, 'Āmi ki⁹ māine ceyechi⁴⁰, nā¹⁰ māine-nebo¹² bal-'e¹¹ esechi? Āmā-r ṭākā-r darkār

¹ ek dāk-e, loc. 'at one call, summons.'

² kar-'e for kar-iyā.

³ kar-'lām for kar-ilām.

⁴ ār = 'any longer,' sc. 'other (time).'

⁵ theke = thāk-iyā.

⁶ A common idiomatic expression, literally something like '(let) your monthly wages getting remain at a distance'; i.e. 'far from your getting any monthly wages.'

⁷ khete = khā-ite.

⁸ din den, 'if God give the day,' i.e. 'if the day come.'

⁹ ki merely

makes the sentence interrogative, 'What? have I....'

¹⁰ nā here

means 'or.'

¹¹ bal-'e = bal-iyā, 'saying,' 'saying to myself,' 'in

ki? Āmā-re⁴¹ ŷa-i bal-a, āmi Gopāl-ke cheṛe¹³ thāk-³te pār-'ba¹⁴ nā. Āmi ŷadi bhār-bojhā ha-ye¹⁵ thāk-i, tomā-der e-khān-e āmi khā-'ba nā, kintu Gopāl-ke cheṛe¹³ āmā-ke thak-'te¹⁴ bol-a nā.'

Vidhu kah-ilen, 'Śyāmā, kēd-a¹⁶ nā, sthir ha-o. Āmi ŷā bal-'chi, bhāla kar-'e⁴² bujh-'e¹⁷ dekh-a. Āmā-der saṅg-e thāk-ā ār upa-vās, ek-i kathā¹⁸. Gopāl-ke nā dekh-'e tumi thāk-'te¹⁴ pār-a nā, satya; kintu ār kona vāri gele-o se-khān-e chele-pile pā-'be. Ā-vār se-khān-e man bas-'le¹⁹, ār kona jāy-gā-y ŷete²⁰ icchā ha-'be²¹ nā.'

'Chele-pile pā-'ba²² satyi²³, kintu āmā-r se-ṭir matan²⁴ ār kona khān-e pā-'ba¹² nā.' Śyāmā e-i bal-iyā uccaiḥ-svar-e kād-iyā uṭhila²⁵.

Vidhu kah-ilen, 'Śyāmā, sthir ha-o, sthir ha-o!'

Śyāmā kah-ila, 'Gopāl-er mat āmā-r ek-ṭi chele ch-ila. Ādar kar-'e²⁶ āmi-o tāhā-r nām Gopāl rekhechilām²⁷. E-khān-e thāk-'le²⁸ āmā-r Gopāl ŷe nāi, tā āmi bhul-'e²⁹ ŷa-i. Āmi e-khān theke³⁰ kona sthān-e ŷā-'ba³¹ na!'

Vidhu Bhuṣaṇ sāśru-nayan-e Saralā-r dik-e drṣṭi ni-kṣep kar-iyā jijnāsā kar-ilen, 'Er upāy ki?'

order to.' ¹² *neba = la-iba*, 'shall take.' [In the district of Nadiyā, where the scene of this tale is placed, the interchange of *n* and *l* are very common. For instance Nadiyā itself becomes, in rustic mouths, *Lodye zile*, 'Nadiyā district.' *Naukā* (= *nāvi-kā*, 'a (little) boat') becomes *lauko*]. ¹³ *cheṛe = chār-iyā*, 'having deserted.' ¹⁴ *thāk-'te pār-'ba = thāk-ite pār-iba*. ¹⁵ *ha-'ye = ha-iyā*, 'having become.' ¹⁶ *kēd-a = kād-io* = 'weep.' ¹⁷ *bujh-'e = bujh-iyā*. ¹⁸ 'staying' (verbal noun) 'with us, and fasting (are) one and the same thing.' ¹⁹ *bas-'le = bas-ile*, 'on (your) mind settling down.' ²⁰ *ŷe-'te = ŷā-ite*. ²¹ *ha-'be = ha-ibe*. ²² *pā-'ba = pā-iba*. ²³ *satyi*, vernacular for *satya-i*. ²⁴ 'like that one of mine.' ²⁵ *kād-iyā uṭh-ila* (§ XXXI F). ²⁶ *kar-'e = kar-iyā*, 'lovingly,' 'in token of affection.' ²⁷ *rākḥ-iyāchilām*, 'put,' 'placed,' 'gave.' ²⁸ *thāk-'le = thāk-ile*, 'if I stay.' ²⁹ *bhul-'e ŷa-i = bhul-iyā ŷā-i*, 'I completely forget' (§ XXXI A). ³⁰ *e-khān theke*, 'this place staying,' 'from this place.' ³¹ *ŷā-'ba = ŷā-iba*.

Saralā adho-vadan-e bas-iyā kād-ite lāg-ilen.

Śyāmā kah-ila, 'Āmā-r kichu ṭākā āch-e. Man-e kar'echilām Gopāl-ke diye yā-'ba³². Kintu āmā-r kathā yādi śona³³, tave ek parāmarśa āch-e.' (Vidhu-r prati) 'Tumi kona yātrā-r dal-e kāj nite ceṣṭā kar-o. Pā-'be-i³⁴ tār san-deha nāī. Ār tata din³⁵ āmarā ghar-e theke³⁶ e-i ṭākā-y cālā-i³⁷. Er³⁸ par sacchal ha-y³⁹, āmār ṭākā di-o. Dile, Gopāl-er-i thāk-'be⁴³.'

§ LXXII. ĀDHĀR-E ĀLO, *LIGHT IN DARKNESS.*

[I next give the first chapter of one of the short stories of Mr Śarat Candra Caṭṭopādhyāy, the most rising of Bengali novelists. The extract is taken from the little volume entitled *Mej Didi*, published in Calcutta by Gurudās Chatterjee and Sons in 1917.]

Se an-ek din-er ghaṭanā¹. Satyendra Caudhuri jamidār-er chele. 'B. A.' pās [*the English word 'pass'*] kar-iyā vāri giyā-chila. Tāhār mā bal-ilen, 'Meye-ṭi baṛa Lakṣmī². Bābā, kathā śon³. Ek-vār dekh'e āy⁴.'

³² *diyā yā-iba*; not a compound verb, but 'having given will go,' i.e. 'shall bequeath before going hence.'

³³ *śon-a*, vernacular for *śun-a*, 'hear.'

³⁴ *pā-be-i=pā-ibe*, 'will get,' with emphatic enclitic -i.

³⁵ *tata din*, 'so many days,' 'so long.'

³⁶ *theke*, *thāk-iyā*, 'staying.'

³⁷ *cālā-i*; imperative, 'let us carry on.'

³⁸ *er=ihār*.

³⁹ Subjunctive impersonal, 'if it be,' 'si on devient.'

⁴⁰ *cāh-iyāchi*, 'have asked.'

⁴¹ *Āmā-re* for *āmā-y*, 'to me,' 'with reference to me.'

⁴² *bhāla kar-iyā*='well.'

⁴³ 'It will still remain Gopāl's.'

¹ 'That (was) an occurrence of many days (ago).'

² *baṛa Lakṣmī*, 'a very Lakṣmī,' 'a true household goddess of happiness,' 'a born house-mother.'

³ *śon* for *śun*, 'listen to.'

⁴ *dekh'e āy=dekh-iyā ās-īo*, 'having seen come' In Bengali, where an Englishman says 'go and see,' the Bengali says 'see and come.' On the other hand, where an Englishman says 'come and see,' the Bengali says *dekh-iyā yā-o*, 'see

Satyendra māthā nāi-iyā bal-ila, 'Nā, mā, ekhan āmi kono mat-e-i pār-'ba nā⁵. Tā ha-'le pās ha-'te pār-'ba nā.'

'Kena pār-'bi ne? Bau-mā thāk-'ben āmā-r kāch-e; tui lekhā-parā kar-'bi Kal'kātā-y. Pās ha-'te tor⁶ ki bādhā ha-'be, āmi to bhev-'e⁷ pā-i ne, Satu⁸!'

'Nā, mā, se su-vidhe⁹ ha-'be nā; e-khan āmā-r samay nei' ity-ādi bal-ite bal-ite Satya bāhir ha-iyā ya-itechila. Mā bal-ilen, 'Yā-s ne¹⁰; dāfā; ār-o kathā āch-e.' Ek-tu thām-iyā bal-ilen, 'Āmi kathā diyechi¹¹, bābā; āmār mām rākh-'bi ne?'

Satya phir-iyā dāfā-iyā a-santuṣṭa ha-iyā kah-ila, 'Nā jījñāsā kar-'e¹² kathā dile kena?'

Chele-r kathā śun-iyā mā antar-e¹³ vy-athā pā-ilen. Bal-ilen, 'Se āmār doṣ ha-yeche, kintu to-ke¹⁴ mā-yer¹⁵ sam-bhram ba-jāy rākh-'te ha-'be¹⁶. Tā chāfā¹⁷, vidhavā-r meye; baṛa duḥ-khī. Kathā śon, Satya, rāji ha!' 'Ācchā, par-e bal-'ba,' bal-iyā, Satya bāhir ha-iyā gela¹⁸. Mā anek-kṣaṇ cup kar-iyā dāfā-iyā rah-ilen. E-ṭi tāhār ek-mātra¹⁹ santān.

Sāt āṭ vatsar ha-ila, svāmī-r kāl ha-iyāche²⁰. Tad-avadhi vidhavā nīje-i nāyeb-gomāsthā-r sāhāyīye masta and go.'

⁵ pār-'ba nā = pār-iba nā, 'shall not be able.' In the rest of this extract, note that the comma above a word indicates that *i* has been dropped out of a verbal suffix.

⁶ tor = 'thy' (v. § XL).

⁷ bhev-'e = bhāv-iyā, 'having thought,' 'think as I may.'

⁸ Satu, familiar abbreviation of Satya, or Satyendra.

⁹ = su-vidhā.

¹⁰ ne for nā.

¹¹ 'I have given (my) word.'

¹² = kar-iyā.

¹³ 'internally,' 'mentally.'

¹⁴ to-ke, 'with reference to thee,' dative use of -ke (v. § XL).

¹⁵ mā-yer = mā-er, 'of (your) mother.' (The *y* here is merely the 'hinge-letter,' serving the purpose of a hyphen to separate the two vowels.)

¹⁶ = to-ke mām rākh-ite ha-ibe, 'to thee honour-preserving will happen,' 'you will have to preserve your mother's good fame.'

¹⁷ = tāhā chāfā, 'that left out,' i.e. 'besides that.'

¹⁸ ha-iyā gela (§ XXXI A).

¹⁹ 'one only,' 'one and only.'

²⁰ kāl ha-iyāche, 'time has happened,' euphemism for 'has died.'

jamidāri śāsan kar-iyā ās-itechen²¹. Chele Kalikātā-y thāk-iyā kalej-e [*Eng.* 'college'] paṛ-e, viṣay-āśay-er kono sam-vād-i tāhā-ke rākh-ite²² hay nā. Janani man-e man-e bhāv-iyā rākh-iyāchilen²³, chele okālati paś kar-ile, tāhā-r vivāha diben, evaṁ putra-putravadhu-r hāt-e jamidāri evaṁ samsār-er sam-asta bhārārpaṇ kar-iyā niś-cinta ha-iben. Ihā-r pūrvve tini chele-ke samsārī kar-iyā, tāhār ucca-śikṣā-r antar-āy ha-iben nā. Kintu anya-rūp ghaṭ-iyā dārā-ila²⁴. Svāmī-r mṛtyu-r par e vāṭi-te eta-din paṛy-anta kona kāj-karma hay nāi. Se din ki ek-tā^{24a} vrata upa-lakṣ-e sam-asta grām ni-mantraṇ kar-iyāchilen; mṛta Atul Mukhuṛyer²⁵ daridra vidhavā egāra vachar-er²⁶ meye la-iyā ni-mantraṇ rākh-ite²⁷ ās-iyāchilen. E-i meye-ṭi-ke tāhā-r baṭa man-e dhar-iyāche²⁸. Sudhu ṣe meye-ṭi ni-khūt sundarī, tāhā nahe²⁹, ai-ṭuku³⁰ vayas-e-i meye-ṭi ṣe a-śeṣ³¹ guṇa-vatī, tāhā-o tini dui cāri-ṭi kathā-vārttā-y bujh-iyā la-iyāchilen³².

Mā man-e man-e bal-ilen, 'Ācchā, āge ta³³ meye dekhā-i³⁴, tār par ke-man nā pachand ha-y dekh-ā jā-'be.'

Par din aparāhna-velā-y Satya khābār khā-ite mā-y-er

²¹ § XXXI I.

oneself with.'

²³ *bhāv-iyā rākh*, a compound verb on the model of those in § XXXI, 'had thought it all out,' 'had thought and stowed away the thought.'

²⁴ *ghaṭ-iyā dārā-ila*, a variant of the familiar compound *ghaṭ-iyā uṭh-ila*, 'had suddenly (or surprisingly) happened.'

^{24a} *ki ek-tā* = 'some one.'

²⁵ *Mukhuṛya* is what Anglo-Indians transliterate as 'Mookerjee,' a familiar corruption of the Kulin Brāhman family name Mukhopādhyāy.

²⁶ *vachar*, colloquial for *vatsar*, 'year.'

²⁷ *ni-mantraṇ rākh-ite*, 'to keep the invitation,' 'to comply with the invitation.'

²⁸ *man-e dhar-iyāche*, 'has seized in (her) mind,' i.e. 'has taken to her heart.'

²⁹ 'not that,' i.e. 'it was not only that....'

³⁰ *ai-ṭuku*, 'that little,' 'just that little.'

³¹ *a-śeṣ*, 'endless,' 'absolutely,' 'entirely.'

³² § XXXI C.

³³ *tā*, a pleonasm, best translation by 'any-how,' or (in some cases) 'you see,' 'you know.'

³⁴ imperative; 'let me show.'

³⁵ *khā-ite bas-a*,

ghar-e d̥huk-iyā-i stabdha ha-iyā dāra-ila. Tāhā-r khābār-er jāygā-r t̥hik su-mukh-e āsan pāt-iyā, vaikunṭher Lakṣmī-t̥hākuruṇ-ṭi-ke hirā-maṇi-muktā-y sājā-iyā basā-iyā rākhi-iyāche.

Mā ghar-e d̥huk-iyā bal-ilen, 'Khetē bosa'³⁵.

Saty-er camak bhāṅg-ila. Se khatmat khā-iyā³⁶ bal-ila, 'E-khān-e kena? ār kothā-o āmā-r khābār dāo.'

Mā mṛdu hās-iyā bal-ilen, 'Tui ta'³⁷ ār satyi-i³⁸ biye³⁹ kar-'te yāccis⁴⁰ ne, e⁴¹ ek phōṭā meyer⁴² sāmne tor ār lajjā ki?'

'Āmi kāru-ke lajjā kari ne,' bal-iyā, Satya pyācā-r mat mukh kariyā, su-mukh-er āsan-e bas-iyā paṛ-ila⁴³. Mā cal-iyā gelen⁴⁴. *Miniṭ*⁴⁵ duy-er⁴⁶ madhy-e se khābār-gulo⁴⁷ kona-mate nāk-e mukh-e gūj-iyā⁴⁸ uṭh-iyā gela⁴⁹.

Bāhir-er ghar-e d̥huk-iyā, dekh-ila iti-madhy-e bandhu-rā juṭ-iyāche, evaṇ pāsār chak pāt-ā ha-iyāche. Se pratham-e-i dṛṣṭha āpatti pra-kāś kar-iyā kah-ila, 'Āmi kichu-te-i bas-'te pār-'ba nā—āmā-r bhāri māthā dhar-eche⁴⁹, bal-iyā ghar-er ek koṇ-e sar-iyā giyā⁵⁰, tākiyā māthā-y diyā⁵¹, cok buj-iyā, śu-iyā paṛ-ila. Bandhu-rā man-e man-e kichu āścāryya ha-ila evaṇ lokābhāve pāsā tul-iyā, dābā

'sit down to eat.' ³⁵ *khatmat khā-iyā* = 'becoming agitated.' ³⁷ See note (33). ³⁸ *satya-i*, 'really and truly,' said in sarcasm. ³⁹ *biye* =

vivāha, 'marriage.' ⁴⁰ *yāccis* = *yā-itechis*, 'art going.' (Note that the mother *tutoye* her son throughout.) ⁴¹ *this*. ⁴² *ek phōṭā meye*, 'one drop (of a) girl,' 'a mere slip of a girl.'

⁴³ *bas-iyā paṛ-ila*, 'plumped himself down,' 'sat down suddenly' (§ XXXI G). ⁴⁴ § XXXI A.

⁴⁵ *Miniṭ*, 'the English 'minute.' ⁴⁶ *du-(y)-er*, 'of two,' the *y*, once

more, merely doing the work of a hyphen. ⁴⁷ Plural of *khābār*, 'food,' 'things to eat' (§ XXXIII).

⁴⁸ 'shovelling his food into his nose and mouth,' i.e. 'hurriedly eating.'

⁴⁹ *māthā dhar-iyāche*, 'head has seized,' idiomatic for 'head aches badly.' ⁵⁰ § XXXI A, 'going away from the others.' *sar-* can be used actively as 'to remove' or

reflexively as 'to remove oneself.' ⁵¹ 'having put a pillow to his

pāt-iyā bas-ila. Sandhyā par̄y-anta an-ek khelā ha-ila, an-ek cēcā-cēcī ghaṭ-ila, kintu Satya ek-vār uṭh-ila nā—ek-vār jijñāsā kar-ila nā, 'ke hār-ila, ke jit-ila.' Ār e sab tāhā-r bhāla-i lāg-ila nā⁵².

Bandhu-rā cal-iyā gele⁴⁴, se vārī-r bhitār-e ḍhuk-iyā giyā⁴⁴, sojā⁵³ nij-er ghar-e yā-itechila, bhāṅār-er vārāndā ha-ite mā jijñāsā kar-ilen, 'E-r madhy-e⁵⁴ śu-'te yāccis⁵⁵ ye re⁵⁵?'

'Su-'te nay, par-'te yācci⁵⁶. M.A-er par-ā⁵⁷ sojā⁵⁸ nay ta⁵³. Samay naṣṭa kar-'le cal-'be kena?' bal-iya se gūrha iṅgit kar-iyā dum-dum śabda kar-iyā⁵⁹ upar-e uṭh-iyā gela.

Ādh-ghanṭā kāt-iyāche, se ek-tā chatra-o par-e nāi⁶⁰. *Tebīl-er* (Eng. 'table') upar bai khol-ā, *ceyār-e* (Eng. 'chair') helān diyā, upar-er dik-e mukh kar-iyā, kari-kāṭh dhyān kar-itechila,—haṭhāt dhyān bhāṅg-iyā gela! Se kāṇ khārā kar-iyā śun-ila—jhum! Ār ek muhūrta—jhum jhum! Satya sojā uṭh-iyā bas-iyā⁶¹ dekh-ila, se-i ā-pād-mastak gahanā-par-ā⁶². Lakṣmī-ṭhākruṇ-ṭir mat meye-ṭi dhīr-e dhīr-e kāch-e ās-iyā dārā-ila. Satya ek-drṣṭ-e cāh-iyā rah-ila. Meye-ṭi mṛdu-kaṇṭh-e bal-ila, 'Mā āpanār mat jijñāsā kar-'len.' Satya muhūrta maun thāk-iyā praśna kar-ila, 'kār mā?' Meye-ṭi kah-ila, 'Āma-r mā.'

Satya tat-kṣaṇāt praty-uttar khūj-iyā pā-ila nā. Kṣaṇ-

head,' i.e. 'a pillow under his head.' ⁵² Note here that *tāhā-r*, genitive, agrees with the whole phrase following, as often occurs in Bengali. Translate, 'and all this was extremely disagreeable to him.'

⁵³ 'straight,' 'straightway,' 'directly.' ⁵⁴ *e-r madhy-e* = *ihār madhy-e*, 'in the midst of this,' 'while all this is going on.' ⁵⁵ *yāccis* = *yā-itechis*, 'thou art going.'

⁵⁶ *yācci* = *yā-itechī*. ⁵⁷ M.A-er *par-ā*, 'reading for the M.A. degree.' ⁵⁸ *sojā*, here means 'straight-forward,' 'easy.'

⁵⁹ *dum-dum śabda*, onomatopoeic, 'making a sound of *dum dum*,' 'making a stumping noise.'

⁶⁰ *par-e nāi*, 'had not read' (§ XV). ⁶¹ 'sitting upright.' ⁶² *gahanā-par-ā*, 'ornament-invested,' 'adorned with ornaments.' (*par-ā* is preterite participle of

ek par-e kah-ila, 'Āmā-r mā-ke jijñāsā kar-'le-i jān-'te pār-'ben.' Meye-ṭi cal-iyā yā-itechila, Satya sahasā praśna kar-iyā phel-ila⁶³, 'Tomā-r nām ki?'

'Āmā-r nām Rādhā-rāṇi' bal-iyā se cal-iyā gela⁶⁴.

§ LXXIII. THE 'SONS OF THE MOTHER.'

[My next extract is Chapter X of Baṅkim Candra Catto-pādhya's famous novel *Ānanda Math*, or 'the Abbey of Thelema.' It is a tale of the Sannyāsi revolt in Northern Bengal at the end of the 18th century against the then joint rule of the Moghals and the East India Company. This chapter contains the *Vande Mātaram* hymn, which has become the Marseillaise, so to speak, of Indian Nationalists all over the country. (See the article on B. C. Chatterjee in the *Encyclopædia Britannica*.) It will be noticed that the poem in question is composed almost entirely of *tat-sama* words, and hence is quite intelligible to speakers of other Indo-Aryan languages, all of which contain a strong Sanskritic element. The Sannyāsis called themselves 'Sons of the Mother.' The meaning of this will sufficiently appear from the text, which, it will be seen, argues that 'Sons of the Mother,' means 'enfants de la patrie.' At the same time bear in mind that in a Hindu's mouth, Mother is a word intimately associated with the goddess Kālī.]

Se-i jyosnāmāyī rajanī-te dui-jan-e nī-rav-e prāntar pār ha-iyā cal-ila. Mahendra nī-rav, śoka-kātar, garvvita, kichu kautuhālī.

par-, 'wear,' 'put on,' of clothes, jewels, etc.)

'blurted out' (v. § XXXI D).

⁶⁴ § XXXI A.

⁶³ p. kar-iyā phel-,

⁶⁵ ṭe, often used to

give an exclamatory effect to a phrase, to express astonishment, understand: 'It seems that...!'

Bhavānanda sahasā bhinna-mūrtti dhāraṇ kar-ilen. Se sthira-mūrtti, dhira-prakṛti sannyāsī āṛ nāi; se-i raṇa-nipuṇ vira-mūrtti, saṇyādhyaṣer muṇḍa-ghātīr mūrtti āṛ nāi;—ekhan-i ye garvita-bhāve Mahendra-ke tiras-kār kar-itechilen, se mūrtti āṛ nāi. Yena jyotsnāmāyī śānti-śālīnī prthivī-r prānthar-kānan-naga-nadī-may śobhā dekh-iyā, tāhār citt-er vi-śeṣ sphūrtti ha-ila—sam-udra yena candroday-e hās-ila. Bhavānanda hāsya-mukh, vāñ-may, priya-sam-bhāṣī ha-ilen. Kathā-vārttā-r janya baṛa vy-agra. Bhavānanda kathopakathan-er anek ud-yam kar-ilen. Kintu Mahendra kathā kah-ila nā. Ta-khan Bhavānanda, nir-upāy ha-iyā, āpan man-e gīt ārambha kar-ilen.

‘Vande Mātarañ¹,

Su-jalāñ, su-phalāñ, malaya-ja-śitalāñ,

Sasya-śyāmalāñ, Mātarañ....”

Mahendra gīt śun-iyā kichu vi-smita ha-ila, kichu bujh-ite pār-ila nā su-jalā, su-phalā, malaya-ja-śitalā śasya-śyāmalā mātā ke? Jijñāsā kar-ila, ‘Mātā ke?’

Uttar nā kar-iyā, Bhavānanda gā-y-ite lāgila,—

‘Subhra-jyotsnā-pulakita-yāminīñ,

Phulla-kusumita druma-dala-śobhinīñ,

Su-hāsinīñ, su-madhura-bhāṣinīñ,

Sukha-dāñ, vara-dāñ Mātarañ.’

Mahendra bal-ila, ‘E ta deś; e ta mā nay—.’

Bhavānanda bal-ila, ‘Āmarā anya mā mān-i nā,—jananī-janma-bhūmiśca svargādapi garīyaśī². Āmarā bal-i, janma-bhūmi-i janani. Āmā-der mā nāi, bāp nāi, bhāi nāi, bandhu nāi, strī nāi, putra nāi, ghar nāi, vāñ nāi; āmā-der

¹ ‘Bow down to the mother.’ This and the following lines are in a sort of spurious Sanskrit, and the terminations *m*, *-m* are accusatives in that language.

² A Sanskrit phrase; *jananī-janma-bhūmiśca svarga-adapi garīyaśī* = ‘(our) mother birth-land (is) preferable to heaven.’

keval āch-e se-i su-jalā, su-phalā, malaya-ja-śitalā, śasya-
śyāmalā.’

Ta-khan bujh-iyā Mahendra bal-ila, ‘Tave ā-vār gā-o.’
Bhavānda ā-vār gā-y-ila,—

‘Vande Mātarañ,

Sapta-koṭi kaṇṭha-kalakala-ninād karāl-e,

Dvi-sapta-koṭi bhujairdhr̥ta khara-karavāl-e,

Ke bal-e, mā, tumi a-bal-e!

Bahu-bala-dhāriṇīṁ namāmi, tāriṇīṁ,

Ripu-dala-vāriṇīṁ, mātarañ!

Tumi vidyā, tumi dharmma,

Tumi hr̥di, tumi marmma,

Tvaiñhi prāṇāḥ śarīr-e.

Bāhu-te tumi, mā, śakti,

Hṛday-e tumi, mā, bhakti,

Tomār-i pratimā gari

Mandir-e mandir-e.

Tvaiñhi Durgā daśa-praharaṇa-dhāriṇī,

Kamalā kamala-dala-vihāriṇī,

Vāṇī vidyā-dāyini,

Namāmi tvāñ.

Namāmi kamalāñ a-malāñ a-tulāñ

Su-jalāñ suphalāñ Mātarañ,

Vande Mātarañ.

Syāmalāñ saralāñ su-smitāñ bhūṣitāñ

Dharaṇīñ bharaṇīñ Mātarañ.’

Mahendra dekh-ila, dasyu gā-y-ite gā-y-ite kānd-ite
lāg-ila. Mahendra ta-khan sa-vismay-e jijñāsā kar-ila,
‘Tomarā kārā³?’

Bhavānanda bal-ila, ‘Āmarā “san-tān.”’

Mahendra: ‘San-tān ki? kār san-tān?’

³ Tomarā kāhā-rā, ‘who be ye?’

⁴ Ṭākā-gulī, ‘rupees.’ Gulī, noun

Bhavānanda: 'Mā-y-er san-tān.'

M. 'Bhāla. Santān-e ki curi ḍākāti kar-iyā mā-y-er pūjā kar-e? Se ke-man māṭṭ-bhakti?'

B. 'Āmarā curi ḍākāti kar-i nā.'

M. 'E-i ta gāri luṭh-ilē!'

B. 'Se ki curi ḍākāti? kār ṭākā luṭh-ilām?'

M. 'Kena? Rājā-r.'

B. 'Rājā-r? E-i ye ṭākā-gulī⁴ se la-ibe, e ṭākā-y tār ki adhi-kār?'

M. 'Rājā-r rāj-bhāg.'

B. 'Ye rājā rājya pālan kar-e nā, se ā-vār rājā ki?'

M. 'Tomarā sipāhī-r top-er mukh-e kona dīn ur-iyā ya-ibe⁵, dekh-itechi.'

B. 'Anek śālā sipāhī dekh-iyāchi⁶; āj-o dekh-ilām!'

M. 'Bhāla kar-e⁷ dekha ni; ek dīn dekh-ibe.'

B. 'Nā hay dekh-'lām⁸, ek-vār bai ta du-vār mar-'ba nā⁹.'

M. 'Tā¹⁰ icchā kar-iyā mar-iyā kāj ki?'

B. 'Mahendra Sīnha! tomā-ke mānuṣ-er mat mānuṣ¹¹ bal-iyā¹² āmā-r kichu bodh ch-ila, kintu e-khan dekh-ilām, sabā-i yā, tumi-o tā¹³. Keval dudh-ghī-r Yām¹⁴! Dekh-a, sāp māṭi-te buk diyā hāṭ-e. Tāhā apekṣā nīc jīva āmi ta

of multitude, makes ṭākā into a plural.

⁵ *ur-iyā yā-ibe*, 'will go flying' (§ XXXI A).

⁶ *dekh-iyāchi*, 'we have seen'; i.e. 'have held our own with,' 'have proved the superiors of.'

⁷ *bhāla kar-iyā*, adverbial phrase, 'well.'

⁸ *nā hay dekh-ilām*, an idiomatic expression, 'and suppose we did see,' 'did see them as they are, and were overcome.'

⁹ *bai* means 'more than.' 'We shall not die more than once, i.e. twice.'

¹⁰ *Tā=tāhā*, elliptical for '(be) that (so).'

Ichā kar-iyā, adverbial phrase='willingly.'

kāj ki? 'what deed?' 'what advantage?'

¹¹ *mānuṣ-er mat mānuṣ*, 'a man like a man,' 'a man who is a man.'

¹² *bal-iyā*, 'saying,' i.e. 'as.'

¹³ *sabā-i yāhā, tumi-o tāhā*, 'what all (are), you too are that.'

¹⁴ 'Merely the Yama, the god of death, of milk and melted butter,' 'merely a belly-worshipper.'

ār dekh-i nā. Sāp-er ghār-e pā dil-e, se-o phaṇā dhar-iyā¹⁵ uth-e. Tomār ki kichu-te-i dhairīya naṣṭa hay nā? Dekh-a, yata deś āch-e, Magadha, Mithilā, Kāśī, Kāñci, Dillī, Kāśmīr; kon deś-er e-man dur-(d)daśā? Kon deś-e mānuṣ khe-'te nā peye ghās khā-y, kāṭā khā-y, uī-māṭī khā-y, van-er latā khā-y? Kon deś-e mānuṣ śiyāl kukur khā-y, maīrā khā-y? Kon deś-er mānuṣ-er sinduk-e ṭākā rākh-iyā śowāsti nāī, ghar-e jhi ba-u rākh-iyā śowāsti nāī, jhi ba-u(y)-er peṭ-e chele rekhe¹⁶ śowāsti nāī? Peṭ cir'e chele bār¹⁷ kar-e. Sakal deś-e rājā-r saṅg-e rakṣaṇ-āvek-ṣaṇ-er sam-bandha. Āmāder rakṣā kar-e kaī? Dharmma gela; jāti gela; mān gela; kul gela; e-khan ta prāṇ parīy-anta-o yā-y. E neśā-khor neṛe-der¹⁸ nā tāṛā-ile ār ki Hindu-r¹⁹ Hindu(y)ānī thāk-e?'

§ LXXIV. THE SHIP-WRECK.

[The next specimen may serve as an example of Sir Rabindranath Tagore's charming prose style. It is a remarkably skilful blending of the still somewhat erudite and classical manner of Baṅkim with everyday speech. This extract is taken from the first chapter of *Naukā-Dubi*, 'the ship-sinking.']

Rameś e-vār āin-parikṣā-y ye pās¹ ha-ibe, se sambandhe kāhār-o kono san-deha ch-ila nā. Viśva-vidyālay-er Saras-

¹⁵ *phaṇā dhar-iyā*, 'swelling its hood.' ¹⁶ *rekhe=rākh-iyā*. ¹⁷ *bār* for *bāhir*, 'out.' ¹⁸ *neṛe-der*, genitive plural for accusative, a common construction in familiar speech. Cf. English 'he was a-beating of me.' ¹⁹ *Hindu-r*, singular for *Hindu-dig-er*; as one would say, 'the Hindu's Hindu-ism,' i.e. the Hindu-ism of Hindus.

¹ The words in italics are all English words written phonetically so far as the Bengali alphabet allows. They are 'pass,' 'medal,' 'scholar-

vatī barābar tāhār svarṇa-padma-er pāpī khasā-iyā Rameś-ke *medel*¹ diyā ās-iyāchen, *skalārśip-o*¹ kakhan-o phāk yā-y nā.

Parikṣa šeṣ kar-iyā e-khan tāhār vāri ya-ibār kathā. Kintu e-khan-o tāhār toraṅga sāja-ibār kono ut-sāha dekhā yā-y nāi². Pitā śighra vāri ās-ibār janya patra likh-iyāchen. Rameś uttar-e likh-iyāche, parikṣā-r phal bāhir ha-ile-i se vāri yā-ibe.

Annadā Bābur chele Yōgendra Rameśer sahādhyāyī. Pāser vāri-te-i se thāk-e. Annadā Bābu Brāhma. Tāhār kanyā Hem-nalinī e-vār 'F. A.'¹ [*First Arts*] diyāche³. Rameś Annadā Bābur vāri cā khā-ite (evaiñ cā nā khā-ite-o) prāy-i yā-ita⁴.

Hem-nalinī snān-er par cul śukā-ite śukā-ite chād-e beṛā-iyā parā mukha-stha kar-ita. Rameś-o se-i samay-e vāsā-r nir-jan chād-e cil-koṭhār ek pās-e va-i la-iyā bas-ita. Adhyayan-er pakṣe e-rūp sthān anu-kūl, baṭe⁵, kintu ek-ṭu cintā kariyā dekh-ile-i bujh-ite vi-lamba ha-ibe nā ye vyāghāt-o yaṭheṣṭa ch-ila.

E paryy-anta kono pakṣa ha-ite kono pra-stāv ha-y nāi. Annadā Bābur dik ha-ite nā ha-ibār ek-ṭu kāraṇ ch-ila. Ek-ṭi chele Vilāt-e *byārīṣṭār*¹ ha-ibar janya geche⁶, tāhār prati Annadā Bābur mane mane lakṣya āche.

Se din cā(y)-er *ṭebil-e*¹ khub ek-ṭa⁷ tarka uṭh-iyā chila.

ship,' 'barrister,' 'table,' 'train,' and 'fail.' It is the correct thing to say that you have 'failed' a train, meaning, you have 'missed' a train. ² *dekhā yā-y nāi*, impersonal passive (§ XXVII). 'There was not seen any desire to pack his box.'

³ *diyāche*, 'has given,' i.e. 'has gone up for,' 'has sat for.'

⁴ Note the use of *khā*-, 'eat,' where we would say 'drink.' So it is usual to speak of *tāmāk khā*-, 'eat tobacco,' meaning 'smoke tobacco.' Rameś used to go to Annadā Bābu's house to take tea, and also not to take tea, i.e. to flirt with the charming Miss Hem-nalinī.

⁵ *baṭe* (v. § XXX). ⁶ *geche* = *giyāche*, 'has gone.'

⁷ *khub ek-ṭa tarka*, an idiomatic expression for 'quite a

Akṣay chele-ṭi beśi *pās*¹ kar-ite pār-e nā-i. Kintu tā-i bal-iyā⁸ se be-cārā-r cā-pān-er o anyānya śreṇi-r trṣā *pās*¹-karā⁹ chele-der ceye kichu kam ch-ila, tāhā nahe. Sutarān Hemnalini-r cā-y-er *ṭebil-e*¹ tāhā-ke-o mājhe mājhe dekhā yā-ita². Se tarka tul-iyāchila ye puruṣ-er buddhi khaṅg-er mat, śān beśi nā dile-o keval bhār-e anek kāj kar-ite pār-e; meye-der buddhi kalam-kāṭā churi-r mat, yāta-i dhār dāo nā kena¹⁰, tāhā-te kono bīhat kāj cale nā, ityādi. Hemnalini Akṣay-er e-i pra-galbhataṁ nirav-e apekṣā kar-ite pra-stut chila, kintu stri-buddhi-ke khāṭa kar-ibār pakṣe tāhār bhāi Yogendra-o yukti ānāyan kar-ila. Ta-khan Rameś-ke ār ṭhekā-iyā rākhā gela nā¹¹. Se ut-tejita ha-iyā uṭh-iyā¹² strī-jāti-r stava-gān kar-ite ārambha kar-ila.

E rūp-e Rameś ya-khan nāri-bhakti-r ucchvāsita ut-sāh-e anya-diner ceye du piyālā cā beśi khā-iyā phel-iyāche¹³, eman samay behārā tāhār hāt-e ek-ṭukrā ciṭhi dila. Bāhir-bhāg-e tāhār pitā-r hastākṣar-e tāhār nām lekh-ā. Ciṭhi par-iyā, tark-er mājh-khāne bhaṅga diyā¹⁴ Rameś śāsa-vyaste uṭh-iyā paṛila¹⁵. Sakal-e jijñāsā kar-ila, 'Vy-āpār-ṭā ki?' Rameś kah-ila, 'Bābā deś ha-ite ās-iyāchen.' Hem-nalini Yogendra-ke kah-ila, 'Dādā, Rameś Bābu-r bābā-ke e-i khāne-i dāk-iyā āna nā kena, e-khāne cā-y-er sam-asta pra-stut āch-e.'

Rameś tārātāri kah-ila, 'Nā, āj thāk, āmi yā-i.'

serious argument, so to speak,' said ironically. ⁸ *tāhā-i bal-iyā*, 'saying that,' i.e. 'for that reason.'

⁹ *pās-karā*, 'passed,' 'those who had passed (examinations).'

¹⁰ 'no matter how much edge you put.'

¹¹ *rākhā gela nā*, impersonal passive (§ XXVII). 'As regards Rameś there was no restraining.'

¹² *ha-iyā uṭh-iyā* (§ XXXI F).

¹³ *khā-iyā phel-iyāche*, 'has swallowed down' (§ XXXI D).

¹⁴ *bhaṅga dīte* = 'to give broken,' i.e. 'to admit defeat,' 'to retreat from the contest.'

¹⁵ *uṭh-iyā paṛila*, 'suddenly rose to his feet' (§ XXXI G).

Akṣay man-e man-e khushi ha-iyā bal-iyā la-ila¹⁶, 'Ekhāne khā-ite tāhār hay ta²⁴ āpatti ha-ite pār-e.'

Rameś-er pitā Vraja-mohan Bābu Rameś-ke kah-ilen, 'Kāl sa-kāl-er gārite-i tomā-ke yā-ite ha-ibe.'

Rameś māthā culkā-iyā jijñāsā kar-ila, 'Vi-śeṣ kono kāj āch-e ki?'

Vraja-mohan kah-ilen, 'Eman kichu gurutar nahe.'

Tave eta tāgid kena, se-tuku śun-ibār janya Rameś pitā-r mukh-er dik-e cāh-iyā rah-ila. Se kautūhal ni-vṛtti karā¹⁷ tini āvaśyak bodh kar-ilen nā.

Vraja-mohan Bābu sandhyā-r samay ya-khan tāhār Kalikātā-r bandhu-bāndhav-der saṅg-e dekhā kar-ite bāhir ha-ilen, ta-khan Rameś tāhā-ke ek-tā patra likh-ite bas-ila. 'Śrī-caraṇ-kamaleṣu¹⁸ par̥y-anta likh-iyā lekhā¹⁹ ār agra-sar ha-ite cāh-ila nā. Kintu Rameś man-e man-e kah-ila, 'Āmi Hem-nalini-sambandh-e ye an-uccārita satye ābaddha ha-iyā par-iyāchi, bābār kāch-e ār tāhā gopan karā²⁰ kono-mate-i ucit nā.' Anek-gulā ciṭhi anek rakam kar-iyā²¹ likh-ila—sam-asta-i se chīr-iyā phelila²².

Vraja-mohan āhār kar-iyā āram-e nidrā dilen²³. Rameś vārī-r chād-er upar uṭh-iyā prati-veśī-r vārī-r dik-e tākā-iyā nisā-car-er māt sa-vege pāy-cāri kar-ite lāg-ila.

Rātri nay-tā-r samay Akṣay Annadā Bābur vārī ha-ite bāhir ha-iyā gela. Rātri sāre nay-tār samay rāstār dik-er

¹⁶ *bal-iyā la-ila*, 'hastened to say' (§ XXXI C).

¹⁷ *nī-vṛtta karā*, verbal noun, 'the satisfying of this curiosity.' ¹⁸ *Śrī-caraṇ-kamal-eṣu*, the Sanskritic beginning of a formal letter to a parent, a *saṁās* consisting of *śrī*, 'auspicious,' *caraṇ*, 'foot,' *kamal*, 'lotus,' and the Sanskrit locative termination *-eṣu*, 'to the auspicious-lotus-foot' = 'Honoured Sir.'

¹⁹ *lekhā*, verbal noun of *likh-*; 'the writing.'

²⁰ *gopan karā*, verbal noun, 'the keeping concealed.'

²¹ Adverbial phrase, 'in many fashions.'

²² *chīr-iyā phelila*, 'tore up' (§ XXXI D).

²³ *nidrā dilen*, 'addressed (himself) to slumber'; a variant on *nidrā gelen*, 'went to sleep.'

²⁴ *hay ta*, 'it may be,' 'perhaps.'

darajā bandha ha-ila. Rātri daś-tār samay Annadā Bābur-bas-ibār ghar-e ālo niv-ila. Rātri daś-tār par se vāri-r kaks-e kaks-e su-gabhīr su-ṣṭipti vi-rāj kar-ite lāg-ila.

Par-din bhor-e *tren-e*¹ Rameś-ke rawanā ha-ite ha-ila. Vraja-mohan Bābur sa-tarkatā-y gārī *phel*¹ kar-ibār kono-i su-yog upa-sthit ha-ila nā.

§ LXXV. THE LANGUAGE OF THE LAW COURTS.

[The following is a petition to a magistrate presented by a goldsmith who complains that he has been kidnapped and robbed by a tout who has been collecting labourers for tea-gardens in Assam. The petition is No. 18 of those printed in facsimile of MS. in *A Collection of Bengali Petitions*, published by H.M. Civil Service Commissioners.]

Vi-varaṇ e-i, ye āmi Vardamān (*Burdwan*) sahar-e soṇā-rūpā-r kāj kar-itām¹. Āsāmi majkur āmāke madhy-e madhy-e bal-ilā ye 'e-i kāj kar-iyā tomār ki ha-ibe? Āmār ye manib² āch-en, tāhā-der nikaṭ yā-iyā, jal-kal-e cākārī kar-ile, tumi mās-ik triś ṭākā upārjjan kar-ite pār-ibe.' Āmi, āsāmi-r ai kathā viśvās kar-iyā, Kalikātā yā-ite svikār ha-i³, evaṁ, gata teiś Māgh, rātri ārhāi-tār *trene*, Lakṣman Dās saha, āmā-ke Kalikātā pāthā-y³. Yā-ibār kāl-e, āmā-r nikaṭe thāk-ā⁴ ek-ṭi svarner āṅguri (yāhār mūlya bāra ṭākā ha-ibe⁵), evaṁ ek-khān ālwān (yāhār mūlya chay ṭākā), e-i dui dravya⁶ āsāmi bal-e ye 'e-khān-e rākhi-yā yā-o. Se-khān-e tumi nūtan lok. Kothā-y rākhi-ibe? ke la-ibe? evaṁ manib-er sam-mukh-e ai bhāv-e

¹ Frequentative tense; 'used to do.' for *manib-erā*.

² Note, *manib* is nom. plural for *manib-erā*.

³ Historical present = 'I went.'

⁴ Preterite participle, 'that had remained with me,' 'in my possession.'

⁵ *ha-ibe*, future for conditional, 'whose price may be.'

⁶ *e-i dui dravya*, used elliptically for *e-i dui dravyer viṣay*, 'as regards these two articles.'

yā-wā⁷ ucit nahe. Āmār nikaṭ rākḥ-iyā yā-o. Āmi-o dui ek din-er madhy-e yā-itechi; yā-iyā, tomā-ke sakal diyā ās-iba⁸. Āsāmī-r upar viśvās thākā-y⁹, tāhā-r nikaṭ ai sakal dravya gacchita kar-iyā di-i¹⁰. Āsāmī ai rūp ukṭi nā kar-ile¹¹, āmi ka-khano uhār nikaṭ ai sakal dravya rākḥ-itām nā¹². Āmi Kalikātā Ītālī-te [*to Entally, the suburb of Calcutta where the coolie depôts are*] yā-iyā, jān-ite pār-i¹³ ye āsāmī āmā-ke Āsām [*Assam*] cā-bāgān-e kulisvarūp pāthā-ibār janya e-i prakār pra-lobhan diyā pāthā-iyāche, evain nij-e śaṭhatā-krame a-nyāyā¹⁴ lābh kar-ibār janya, āmā-r ai sakal dravya la-iyāche. Āmi Āsām yā-ite a-svikār ha-iyā, Kalikātā ha-ite hāṭ-iyā, Vardamān-e ās-iyā, āsāmī-r nikaṭ yā-iyā, ai sakal dravya pherat pā-ibār janya bal-i. Āsāmī 'diba-ditechi' bal-iyā, ava-śeṣ-e pahlā Phālgun tārikh-e ai sakal jinis la-wā¹⁴ a-svikār kar-iyā, apa-rādh-er kāryā kar-iyāche¹⁵. Bāki sam-asta ejāhār-kāle pra-kās kar-iba. Nālīs kar-itechi. Su-vicār-er prār-thanā. Iti.

§ LXXVI. THE STYLE OF JOURNALISM.

[The following is a leading article on the War Loan from the well-known newspaper, the *Saṅ-jīvanī* of June 6, 1918.]

⁷ *yā-wā*, verbal noun, 'the going before...is unbecoming.' ⁸ *diyā ās-iba*, 'having given shall come,' i.e. by the common idiom, 'shall go and give.'

⁹ Locative case of verbal noun *thāk-ā*, 'on staying,' 'on belief staying,' 'in consequence of the existence of belief.' ¹⁰ *kar-iyā di-i* (§ XXXI B).

¹¹ Absolute participle, 'If he had not said....'

¹² Conditional tense; 'would not have left.' ¹³ *a-nyāy-ya*, 'unlawful.' In the original petition this is written *a-nehya*, an odd mis-spelling (v. § VII 7).

¹⁴ *la-wā*, verbal noun, 'the taking.' ¹⁵ *apa-rādh-er kāryā kar-iyāche*, 'has done the deed of offence'; an attempt to translate the English legal expression 'has completed the offence.' (The complaint could not be lodged until the offence was complete.)

SAM-AR RŦ. THE WAR-LOAN.

Subha prārambha-i praty-ek karīy-er sā-phal-ya sūcanā kar-iyā thāk-e¹. Varttamān varṣ-e dviṭiya samar-rŦ-saiṇ-grah-e Vaṅga-deś-ye saphalatā-lābh kar-ibe, pratham din-er rŦ-saiṇgraha ha-ite-i, uhā ek-rūp su-spaṣṭa bujh-ite pār-ā giyāche². Gata Som-vār *gavarṇament*-prāsād-prāṅgan-e samar-rŦ-sūcanā-r sabhā-r ant-e Vaṅgeśvar *Larḍ Roṇāldse* [*Lord Ronaldshay*] ja-khan ghoṣanā kar-en ye, prāpta o prati-śruta arth-e, ai tārikh velā tin ghaṭikā madhy-e-i, nay koṭi mudrā sam-grhita ha-iyāche, ta-khan śroṭṛ-maṇḍalī gagan-vidārī ullās-dhvani dvārā gabhīr vi-smay prakāś kar-iyāchilen. Pratham dine eta rŦ saiṇ-grhita ha-ibe, ihā anek-er-i kalpanātita ch-ila. Gata vatsar-e rŦ-saiṇ-graha ārambh-er par-e tin mās madhy-e yata artha pā-wā giyāchila³, varttamān vatsar rŦ saiṇ-graha sabhā sūcanā-r din-e-i tata artha pā-wā gela³.

Vaṅgeśvar *Larḍ Roṇāldse* samar-rŦ-sabhā-y ye su-ṽukti-pūrṇa vaktṛtā kar-iyāchen, āmarā sthān-āntar-e pra-kāś kar-iyāchi. 'Yāhārā daridra o rŦ-dān-e a-sam-artha, rŦ-saiṇ-graha janya tāhārā kona pra-kār-e kliṣṭa ha-ibe nā,' *Gavarṇar*-mukh-e e-i vākya śravaṇ kar-iyā, āmarā viśeṣ ānandita ha-iyāchi⁴. Ataḥ-par rŦ saiṇ-grah-er janya yāhārā Vaṅg-er nānā-sthal-e sa-ceṣṭa ha-iben, tāhāra yena āgrah-er ātiśayye Vaṅg-er *Lāṭ* [*'Lord'*] Bāhādur-er ukta su-spaṣṭa-rūp-e abhi-vyakta abhi-prāy vi-smṛta nā ha-n.

Adhunā samar-rŦ saiṇgrah-er ye ceṣṭā ha-iteche, ihā ye Bhārat-er lok-sādhāraṇ-er pakṣ-e kalyān-kar, tad-viṣay-e

¹ *kar-iyā thāk-e*, 'habitually makes known' (§ XXXI K). ² *pār-ā giyāche*, impersonal passive of *bujh-ite pār-*, 'be successful in learning,' 'it can be learned' (§ XXVII). ³ *pā-wā gela*, impersonal passive, 'it can be got,' 'there was a getting (of) so much money.'

⁴ Passive

san-deha nāi. Rṇ sañ-grhīta ha-ile Bhārat-varṣa sud-bābade nay koṭi mudrā pra-dān-er dāy ha-ite a-vyāhati lābh kar-iben. Ta-khan ai pari-māṇ artha Brīṭan [*'Britain'*] ha-ite e-i deś-e ās-ibe.

Larḍ Roṇāldse saral bhāv-e-i⁵ bal-iyāchen ye 'mahā-samar-pari-cālanā-r janya *Gavarṇamēnt*-er ṭākā-r pra-yojan. Tomarā yadi rṇ de-o, ta beś kathā. Nacet, *Gavarṇamēnt*, kar sthāpan dvārā, uhā sañ-graha kar-iben. Yuddh-er janya kar pra-dān kar-ile, uhā-r vi-nimay-e pra-jā-rā ki pā-iben? Kintu rṇ pra-dān kar-ile, ai ṭākā bhaviṣyat-e sud-e āsal-e⁶ pherat pā-wā yā-ibe.'

Samar-rṇ praśn-er madhy-e sva-deśi-r bhāv lakṣa kar-ā yā-iteche⁷. *Larḍ Roṇāldse* o Bābu Surendra-nāth Vando-pādhyāy mahāśay uhā vy-ākhyā kar-iyāchen. *Gavarṇamēnt* samar-rṇ-er janya ye ṭākā tul-itechen, uhār adhikāṁśa artha e-i deś-e vyayita ha-ibe, kāraṇ etad-dvāra mahā-samar-er pra-yojaniya upakaraṇ sañ-graha karā ha-ibe. Ihā-r phal-e Bhārat-er nānā sthal-e nūtan nūtan śilp-er ud-bhav ha-iteche. Śilp-er e-i abhy-ut-thān Bhārat-er bhaviṣyat samṛddhi-r kāraṇ ha-ibe.

Pratham din-er prārambha sabhā-y-i āmarā Vaṅga-deś-vāsi nānā sam-pradāy-er lok-maṇḍali-r rṇ-pradān-er ye āgraha praty-akṣa kar-ilām, uhā-te āśā kar-ā yāy⁸ ye Vaṅga-deś ha-ite, varttamān vatsar-e, *Gavarṇamēnt* āśātita rṇ sañ-grahe sam-artha ha-iben.

with *ha-* (§ XXIV). ⁵ 'In simple fashion,' 'frankly.'

case used adverbially, 'as interest and capital.'

passive, as above.

⁸ The same, 'it may be hoped.'

⁶ Locative

⁷ Impersonal

SPECIMENS. B. VERSE

Before I give specimens of Bengali verse, I had better say a few words as to the nature of Bengali metre. Language is divided into *gad-ya*, 'that which is to be spoken,' or prose, and *pad-ya*, 'that which can be divided into feet,' or verse. Metre is known as *chanda*, a name applied in Sanskrit to a Vedic hymn. The subject of Bengali metre has been very little studied, and, until Sir Rabindranath Tagore took it up, all that was written was a mere classification of various metres according to the number of *akṣar*'s or syllables in the verse. That may serve as a sufficient indication that Bengali verse is, or rather was, 'syllabic' in exactly the same way as French verse is syllabic. In Bengali, final *a*, mute in prose, was sounded in verse to fill up syllables, and even in modern verse, a word ending in a consonant is followed by a slight pause, which takes the place of a syllable.

In ancient times (and this still applies to the recital of old poetry) verse was chanted, and the metre was that of traditional tunes. Out of one of these has arisen, for instance, the *payār* metre, the heroic verse of Bengali, of which examples will be found in the three first specimens of verse hereunder. It is essentially a metre of fourteen syllables, eight syllables divided by a cæsura or *phāṅk* from six syllables. The nature of the older (chanted) varieties of this verse will be readily gathered from the following couplet, which frequently occurs in Kāśi-rām Dās's verse translation of the Mahā-bhārata.

Mahābharater(a) kathā | amṛta samān(a).

Kāśi-rām(a) Dās(a) kahe ; | śune puṇyavān(a).

The jingling tune to which this is chanted puts an accent of duration on the underlined syllables. The rhyming syllables carry an accent not heard in prose. (In reading the first three specimens hereunder, pause for a moment after each word ending in a consonant.)

More modern verse, however, can be read aloud as European verse is read, and it has consequently undergone a subtle and beautiful change, as anyone may see by reading Sir Rabindranath Tagore's verses, of which one or two specimens are given below. The dominant audible quality of spoken Bengali is not the word-accent which creates rhythm in most modern languages, but is, as in French, a phrasal *accent de durée*. This, in Bengali, is initial, occurs at the beginning of the phrase, after a pause or *cæsura*, and causes the prolongation of the syllable in which it occurs. Hence metrical units now consist of one or more whole words, and the 'feet' must be of the types - ˘, - ˘˘, - ˘˘˘, etc., according to the number of syllables uttered before a pause or *cæsura* occurs. Sir Rabindranath Tagore, in a recent lecture on *Chanda*, asserts that all Bengali feet are of the types of - ˘˘, - ˘, or a compound of these as - ˘˘˘˘. This is certainly true of his own practice, but it is possible that he may yet discover other methods of making the *cæsura* cause the syllables to trip to yet other measures. If a rude attempt to give the metrical effect of the *payār* in English may be pardoned, the following couplet gives some indication of the incidence of ictus in the older verses.

Strongly run the epic's verses, strong yet honey-sweet
Thus did Kāśī Dās compose them, binding them in feet.

But it must be remembered that the prolonged syllables are neither necessarily longer or stronger than the others except by their position after a pause or cæsura.

§ LXXVII. RĀM'S LAMENTATION AT THE RAPE OF Sītā.

[This is a specimen taken from the 15th century translation of the Rāmāyaṇa by Kṛttivās Ojhā, still the most popular book of verse in Hindu villages.]

- (1) Hāte dhanur-vvān¹, Rām āisen² ghar-e,
 Path-e a-maṅgal yata³ dekh-en gocar-e;
 Vām-e sarpa dekhilen, śrgāl dakṣiṇ-e,
 Tolāpāra kar-en Śrī-Rām kata man-e.
 Vi-parita dhvani kar-ilek⁴ niśā-car,
 Lakṣmaṇ āise pāce, śūnya rākh-'i⁵ ghar.
 Māric-er āhvān-e ki Lakṣmaṇ bhul-ibe ?
 Sītā-re rākh-iyā ekā, anya-tra yā-ibe ?
- (2) Ye-man cint-en Rām, ghaṭ-ila te-man;
 Ās-ite dekh-en path-e sam-mukh-e Lakṣmaṇ.
 Lakṣmaṇ-ere⁶ dekh-iyā vismay man-e mān-'i⁷,
 Vyasta ha-ye jijñāsā kar-en Raghu-maṇi;
 'Kena, bhāi, ās-itecha tumi ye⁸ ekāki,
 Śūnya ghar-e Jānaki-re⁹ ekākinī rākh-'i¹⁰ ?
 Mama vākya anyathā kar-ile kena, bhāi ?
 Ār, bujhi¹¹, Jānaki-r sāksāt nā pā-i¹².

¹ 'With bow and arrows in hand.'

² āisen = ās-en, 'comes.'

³ a-maṅgal yata, 'as many inauspicious omens (as may be).'

⁴ kar-

ilek, obsolete form of kar-ila. ⁵ pāc-e, 'afterwards,' here used in the sense of 'lest' (§ LIX). rākh-iyā, 'having left.'

⁶ -ere,

obsolete or poetical form of -ke.

⁷ mān-'i = mān-iyā for pā-iyā,

'recognising,' 'admitting.'

⁸ ye here, as often, is an interjection of surprise.

⁹ -re, poetical for -ke.

¹⁰ rākh-iyā, 'having left.'

¹¹ bujhi-i, 'I think,' 'I fear.'

¹² pā-i, present, for pā-iba, future.

- (3) E-i mat kah-ite kah-ite dui bhāi,
 Vāyu-veg-e cal-ilen, anya jñān nāi¹³.
 Upa-nita ha-ilen kuṭīrer dvār;
 'Sitā! Sitā!' bal-iyā, ḍak-en vār vār.
 Sūnya ghar dekh-en, nā dekh-en Jānakī¹⁴;
 Mūrccā-panna, ava-sanna, Śrī-Rām dhanukī,
 Sok-ete¹⁵ muhur-muhuh mūrccā yān Śrī-Rām,
 Sadā man-e paṛ-e se Sitā-r guṇa-grām.
- (4) Vilāp kar-en Rām Lakṣmaṇer āge;
 'Bhul-ite nā pār-i Sitā, man-e sa-dā jāg-e¹⁶.
 Ki kar-iba? Kothā yā-'ba¹⁷, anu-ja Lakṣmaṇ?
 Kothā gele Sitā pā-'ba¹⁷, kar-a ni-rūpaṇ.
 Bujh-i kona muni-patnī sahit kothā-y
 Gelen Jānakī, nā jānā-iyā āmā-y¹⁸.
 Godāvarī-nīr-e āch-e kamala-kānan,
 Tathā ki kamala-mukhī karen bhramaṇ?
- (5) Padmālayā¹⁹ padma-mukhī Sitā-re pā-iyā
 Rākḥ-ilen, bujh-i, padma-van-e lukā-iyā?
 Cira-din pipāsita kar-iyā pra-yās,
 Candra-kalā bhram-e Rāhu kar-ila ki grās?
 Rājya-cyuta āmā-re dekh-iyā cintānvitā,
 Har-ilen Pṛthivī ki āpan duhitā²⁰?
 Rājya-hīna yady-api ha-yechi āmi, baṭe,
 Rāj-Lakṣmī tathāpi ch-ilen san-nikaṭ-e.

¹³ *anya jñān nāi*, 'there is no other thought,' 'having no other thought.'

¹⁴ Note that *Jānakī* is in the accusative but is without the (modern) accusatorial -ke.

¹⁵ *Śok-ete*, instrumental locative, 'with grief.'

¹⁶ '(She) ever awakes in my soul, memory.' ¹⁷ *pā-iba*. ¹⁸ *āmā-y* for *āmā-ke*.

¹⁹ *Padma-ālayā*, 'she who has her ālay "abode" on the padma or lotus'; i.e. 'Lakṣmī, goddess of good-hap.'

²⁰ *āpan duhitā*, 'her own daughter.' Sitā was the fabled daughter of Mother Earth. Her putative father King Janak found the babe in a furrow when ploughing round a sacred spot selected for a sacrificial altar.

- (6) Āmār se rāj-Lakṣmī hārā-'lām²¹ van-e!
 Kekayir manohabhiṣṭa siddha eta din-e.
 Saudāminī yēman lukā-y jala-dhar-e
 Lukā-ila teman-i Jānaki vanāntar-e.
 Kanak-latā-r prāy Janak-duhitā
 Van-e ch-ila; ke kar-ila tā-re utpāṭitā?
 Divā-kar, niśā-kar, dipta tārā-gaṇ²⁷,
 Divā-niśi kar-iteche tamo ni-vāraṇ.
- (7) Tā'rā nā har-ite pār-e timir āmā-r;
 Ek Sītā vihan-e sakal-i andha-kār!
 Daś dik²² śūnya dekh-i, Sītā-r a-bhāve,
 Sītā vinā anya. kichu hṛday nā bhāve²³.
 Āmi jān-i, Pañcavaṭi, tumi puṇya-sthān,
 Tā-i²⁴ se e-khān-e kar-ilām ava-sthān.
 Tāhār ucita phal dilā²⁵ he āmā-re,
 Guṇa-mayī Sītā mama dile tumi kā-'re²⁶?
 Śun-a, paśu-pakṣi-mṛga; śuna, vṛkṣa latā,
 Ke har-ila āmā-r se candra-mukhī Sītā?
 He āraṇya! ohe giri! vanya vṛkṣa-gaṇ²⁷!
 Kah-iyā Sītār kathā²⁸, rākh-aha²⁹ jīvan.'

Hence her name, since *sītā* = 'line drawn,' 'furrow.' ²¹ *hārā-ilām*,
 'I have lost.' ²² 'the ten quarters,' i.e. the four *dik*, the four *koṇ*,
 and the directions upward and downward (v. § LIII). ²³ 'My heart
 can think of nothing else.' ²⁴ *tā-i = tāhā-i*, 'for that very reason.'
²⁵ *dilā*, poetical form of *dil-e*, 'thou gavest,' still used in Assamese.
²⁶ *kā-'re = kāhā-ke*, 'to whom?' ²⁷ Observe the use of the personal
 plural word *gaṇ*, the trees being personified by the poet. ²⁸ 'Telling
 the tale of Sītā.' ²⁹ *rākh-aha*, poetical for *rākh-a*, 'preserve'; *rākh-*
aha jīvan, 'preserve my life.'

§ LXXVIII. RĀM'S LAMENT AT THE WOUNDING OF
LAKṢMAṆ AT THE SIEGE OF LAṆKĀ.

[This specimen gives a treatment of the old Ram-Sītā legend by a modern poet, Michael Madhu-Sudan Datta (1820—1873). The metre, as in the case of the extract from the Rāmāyaṇa, is the familiar *payār*, but it is here written as blank verse, without rhyme. Madhu-Sudan has often been termed 'the Bengali Milton.' The influence of western models is plainly visible.]

Cetan pā-iyā, Rām kahilā¹ kātare²,
 'Rājya tyaj-i'³, vana-vās-e ni-vāsinu⁴ jāve,
 Lakṣmaṇ, kuṭīr-dvār-e ā-ile⁵ yāminī⁶,
 Dhanuḥ kar-e⁷, he su-dhanvi, jāg-ite satata.
 Rakṣ-ite āmā-y tumi; āj-i rakṣaḥ-pur-e,
 Āj-i e-i rakṣa-pur-e, ari-mājḥ-e āmi
 Vi-pad-salil-e magna; tavu-o bhul-iyā
 Āmā-y, he mahā-bāhu, labh-icha bhū-tale
 Ārām? Rāhh-ibe āj-i ke, kah-a, āmā-re?
 Uṭha, bal-i! Kave tumi virata pāl-ite
 Bhrātr-ājñā? Tave yadi mama bhāgya-doṣ-e—
 Cira-bhāgya-hin āmi!—tyaj-ilā āmā-re,
 Prāṇ-ādhik! Kah-a, śun-i, kon apa-rādhe
 Aparādhī tava kāch-e a-bhāgi Jānakī?
 Devar Lakṣmaṇ-e smari' rakṣaḥ-kārāgār-e,
 Kād-iche se divā-niśi. Keman-e bhul-ile,

¹ *kah-ilā* for *kah-ila*. ² *kātar-e*; *kātar* is an adjective, meaning 'faint,' 'feeble,' but is here put into the locative case, to give it an adverbial sense.

³ *tyaj-i* = *tyaj-iyā*, *tyāg kar-iyā*, 'having left,' 'having abandoned.'

⁴ *ni-vāsinu*, archaic for *ni-vās-ilām*, 'sojourned.' *Ni-vās*, 'indwelling,' 'sojourning.'

⁵ *ā-ile* = *ās-ile*, 'came.'

⁶ *yāminī*, for *yāminī-te*, 'in the night.'

⁷ 'Bow in hand.'

He bhāi! kemaṇ-e tumi bhul-ile, he! āj-i
 Mātr-sama nitya ya-re⁸ sev-ite⁹ ā-dare!
 Uṭha tvarā, bhīm-bāhu, a-sahāy āmi
 Tomā vinā, yathā rathī śūnya-cakra-rath-e.
 Tomār patan-e Hanu bala-hin, bali,
 Guṇa-hin dhanu yathā; vi-lāpe vi-śāde
 Aṅga-da; vi-śaṇṇa mitā Su-grīva su-mati;
 Adhira Karvurottam Vi-bhiṣaṇ rathī;
 Vyākul e bali-dal! Uṭh-a tvarā kari',
 Juiā-o nayan, bhāi, nayan unmi¹⁰.
 Kintu klānta yadi tumi e dur-vār raṇ-e,
 Dhanur-dhar, cal-a phir-i¹¹ yā-i vana-vās-e,
 Nāhi kāj, priyatam, Sitā-y uddhār-i¹²,
 A-bhāgini! nāhi kāj vi-nāśi¹³ rākṣase¹⁴.
 Tanay-vatsalā yathā Su-mitrā janani
 Kād-en Saraju-tīre, kemane dekhā-'ba
 E mukh, Lakṣmaṇ, āmi, tumi nā phir-ile
 Saṅge mor¹⁵? Ki kah-iba, sudh-'āben¹⁶ yave
 Mātā, 'Ko-thā-y, Rām-bhadra, nayaner mani
 Āmār, anu-ja tor?' Ki bal-'e¹⁷ bujhā-'ba¹⁸
 Urmilā vadhu-re¹⁹ āmi, pura-vāsi jan-e²⁰?
 Uṭha, vatsa! āji kena vi-mukh, he, tumi
 Se bhrātār anu-rodh-e²¹, yar prema-vaś-e

⁸ *ḡā-re* = *ḡāhā-ke*. ⁹ *sev-ite*, 'you used to serve,' 'cherish.' ¹⁰ *unmi* = *un-mil-iyā*, 'having unclosed.' ¹¹ *phir-i* = *phir-iyā*, 'returning.'

¹² *uddhār-i* = *uddhār-iyā* (from *uddhār*, 'release'), 'there is no use in releasing.' ¹³ *vi-nāśi* = *vināś-iyā*, 'destroying.' ¹⁴ *rākṣase*, for

rākṣas-diga-ke, 'the Rākṣases' or 'demons,' i.e. aboriginals. ¹⁵ *tumi nā phir-ile saṅge mor*; in prose syntax this would be *tumi āmār saṅge nā phirile*, 'on your not returning with me.' ¹⁶ *sudh-'āben* = *sudhā-iben*,

'shall ask.' ¹⁷ *bal-'e* = *baliyā*, 'saying.' ¹⁸ *bujhā-iba*, 'shall cause to understand,' 'shall explain.' ¹⁹ *vadhu-re*, for *vadhu-ke*, 'to (your) wife.' ²⁰ *jan-e* for *jan-ke*; *pura-vāsi jan*, 'the dwellers in the city.'

²¹ *vi-mukh...anu-rodh-e*, 'opposed to...(my) entreaty.' ²² *titi* = *titiyā*,

Tyaji' rājya-bhog tumi paś-ile kānan-e?
 Mama duḥ-khe sa-dā tumi kād-ite her-ile
 Aśru-may e nayan. Titi'²² aśru-jale
 Eve āmi, tavu nāhi cāh-a mor pāne,
 Prān-ādhik? He rajani, dayā-mayī tumi
 Siśir-āsāre nitya saras'²³ kusume
 Nidāgh-ārtta; prāṇ-dān deha'²⁶ e prasūne.
 Sudhā-nidhi tumi, deva sudhānśu! Vitar'²⁴
 Jīvan-dāyini sudhā, vācā-o Lakṣmaṇe,
 Vācā-o, karuṇā-may, bhikhārī Rāghav-e'²⁵!

§ LXXIX. ARJUNA'S SKILL AS AN ARCHER.

[This passage is taken from the translation of the Mahābhārata by Kāśī Rām Das who was born in the district of Burdwan in B.S. 965 (A.D. 1662). His version is as popular as the Rāmāyaṇa of Kṛttivās Ojhā (v. § LXXVII).]

- (1) Dvi-ja-sabhā¹ madhy-ete bas-iyā Yudhiṣṭhir
 Catur-dike veṣṭi'² bas-iyāche cāri vir.
 Ār yata bas-iyāche Brāhmaṇ-maṇḍal,
 Deva-gaṇ madhy-e yena śobhe Ākhaṇḍal.
 Nikāṭete³ Dṛṣṭadyumna punaḥ punaḥ dāk-e,
 'Lakṣya āsi' vindh-aha'⁴ yāhār śakti thāk-e.
 Ye lakṣya vindh-ibe, kanyā labhe se-i vir.'
 Sun-i' Dhanañjay citt-e ha-ila a-sthir.

'wetting.' ²³ saras' for saras-a, 'wettest.' ²⁴ vi-tar, imperative,
 'transfer,' 'bestow.' ²⁵ Rāghav-e for Rāghav-ke, 'to the Rāghava,'
 the descendant of Baghu. ²⁶ deha=de-o, 'give.'

¹ Dvi-ja-sabhā for dvi-ja-sabhār, 'of the twice-born,' 'of Brāh-
 mans.' ² veṣṭi'=veṣṭiyā, 'surrounding.' ³ nikāṭ-ete, for nikāṭ-e,
 'in vicinity,' 'near.' ⁴ vindh-aha, for vindh-a, imperative, 'pierce.'

‘Vindh-iba’ baliyā ‘lakṣya,’ kari’ hena man-e⁵,
 Ūdhiṣṭhir pān-ete⁶ cāh-en anu-kṣaṇe.

- (2) Arjjuner citta bujh-i’⁷, kah-en iṅgit-e;
 Ājñā peye⁸ Dhanañjay uṭh-en tvarite⁹.
 Arjjun cal-iyā yā-n dhanuk-er bhit-e,
 Dekhiyā, lāg-ila dvija-gaṇ jijnās-ite,
 ‘Kothāy-kār-e¹⁰ yā-ha¹¹, dvi-ja? kiser kāraṇ?
 Sabbhā ha-’te uṭhi’ yā-ha kon pra-yojan¹²?’
 Arjjun bal-en, ‘Yā-i lakṣya vindh-ibāre¹³,
 Pra-sanna ha-iyā sab-e, ājñā de-ha more.’
 Śun-iya hās-ila yata Brāhmaṇ-maṇḍal,
 Lobh-ete paṛ-iyā, dvi-ja ha-ila pāgal!
- (3) Ē dhanuk-e parā-jay pā-y rāja-gaṇ,
 Jarāsandha, Salya, Sālva, Kārṇa, Dur̥yodhan,
 Se lakṣya vindh-ite dvi-ja cāh-e kon lāj-e¹⁴?
 Brāhmaṇ-ete¹⁵ hāsā-ila Kṣatriya-samāj-e.
 Bal-ibek Kṣatra-gaṇ ‘Lobhi dvija-gaṇ’!
 Hena^{15a} vi-parita āśā kar-e¹⁶ se kāraṇ.
 Bahu-dūr ha-’te ās-iyāche dvija-gaṇ,

⁵ kari’ hena man-e = hena kar-iyā man-e, ‘making thus in mind,’ ‘thinking thus.’
⁶ pān-ete = pān-e, ‘in the direction of.’
⁷ bujh-i’ = bujh-iyā, ‘guessing,’ ‘understanding.’
⁸ peye = pā-iyā, ‘having got.’
⁹ tvar-ite (loc.), ‘quickly.’
¹⁰ Kothāy-kār-e, ‘where’; really the locative of kothāy-kār itself a genitive of the original locative ko-thā-y (kon-sthā-e), ‘in what place.’
¹¹ yā-ha = yā-o, ‘goest.’
¹² pra-yojan for pra-yojane, ‘with need.’
¹³ vindh-ibā-re, locative of the gerund vindhibā, ‘to pierce.’
¹⁴ kon lāj-e, ‘with what shame?’ i.e. ‘with what impudence?’
¹⁵ Brāhmaṇ-ete, locative for instrumental nominative; Kṣatriya-samāj-e is the locative used accusatively; ‘the Brāhmaṇ has caused the Kṣatriya party to laugh,’ ‘has amused them.’
^{15a} Hena is the old pronominal adjective corresponding to jena, but is now obsolete. A modern Bengali would use the Sanskritic expressions e-prakār, e-rūp.
¹⁶ vi-parita āśā kar-e, ‘so they make a contrary

Bahu āśā kar-iyāche, pā-'be¹⁷ bahu dhan.
 Se sab ha-ibe naṣṭa tomār karmm-ete¹⁸.
 A-sambhav āśā kena kara, dvi-ja, ithe¹⁹ ?'

- (4) Eta bali²⁰, dharā-dhari kari²¹, basā-ila,
 Tā' dekh-iyā Dharmma-putra dvija-gaṇe²² kaila²³,
 'Ki kāraṇ-e, dvija-gaṇ, kar-a ni-vāraṇ ?
 Yā'r yāta parā-kram, se jān-e āpan²⁴.
 Ye lakṣya vindh-ite bhaṅga dila rāja-gaṇ²⁵,
 Śakti nā thāk-ile, ta-thā yā-'be²⁶ kon jan ?
 Vindh-ite nā pār-ile, āpani pā-'be²⁷ lāj ;
 Tave ni-vāraṇe āmā-sabā-r²⁸ ki kāj ?'
 Yudhiṣṭhir-vākya śun-i²⁹, chār-i' dila³⁰ sab-e³¹,
 Dhanu-r nikāṭ-e ya-n Dhanañjay tave.

- (5) Hās-iyā Kṣatriya yāta³², kar-e upa-hās,
 'A-sambhav kāryy-e dekh-i dvijer pra-yās.
 Sur-āsura-jayī ye-i vi-pul dhanuk,
 Tā-he³³ lakṣya vindh-ibār-e³⁴ cal-ila bhikṣuk.'
 Keha bal-e 'Brāhmaṇ-ere³⁵ nā kah-a eman,

(or disappointed) expectation.' ¹⁷ = *pā-ibe*, '(that) they shall get much wealth.' ¹⁸ *tomār karmm-ete*, 'by your action.' ¹⁹ *ithe*, for *it-the*, 'in this matter.'

²⁰ *bali* = *bal-iyā*, 'having said.'
²¹ *dharā-dhari kar-iyā*, 'having one and all seized him.' The repetition implies mutual or common action.

²² For *dvija-gaṇ-ke*, 'to the Brāhmaṇs.'

²³ *kaila*, phonetic for *kah-ila*, 'said.'

²⁴ i.e. *se jān-e āpan parā-kram*, 'he knows his own powers.'

²⁵ *bhaṅga dila* is an idiomatic phrase for 'admit defeat,' 'the target which the kings admitted themselves unable to pierce.'

²⁶ *yā-'be* for *yā-ibe*, 'shall go.'

²⁷ *pā-'be* = *pā-ibe*, 'will get.'

²⁸ *āmā-sabā-r*, in modern Bengali would be *āmā-der sakal-er*, 'of us all.'

²⁹ *śun-i* = *śun-iyā*, 'gave up' (§ XXXI B).

³⁰ *chār-i' dila* = *chār-iyā dila*, 'gave up' (§ XXXI B).

³¹ *sab-e*, instrumental nom. of *sab* = *sarvva*, 'all.'

³² *Kṣatriya yāta*, 'as many Kṣatriyas (as there were)'; i.e. 'all the Kṣatriyas.'

³³ *tā-he* = *tāhā-te*, instrumental, 'with that.'

³⁴ *vindh-ibār-e*, locative of the gerund *vindh-ibā*.

³⁵ *Brāhmaṇ-ere*, locative for dative, 'to the

Sāmānya manuṣya, bujh-i, nā ha-'be³⁶ e jan;
 Dekh-a, dvi-ja, Manasi-ja³⁷ jin-iyā mūrati³⁸
 Padma-patra yugma-netra paraś-aye³⁹ śruti⁴⁰.
 An-upama tanu śyāma nilotpāl ābhā,
 Mukha-ruci kata śuci⁴¹ kar-iyāche śobhā.

- (6) Simha-grīva, bandhu-jīva adharer tul,
 Khaga-rāj pā-y lāj, nāsikā a-tul,
 Dekha cāru yugma-bhuru⁴², lalāṭ prasār⁴⁶,
 Ki sānanda gati manda, matta kari-var⁴³.
 Bhuja-yuge, ninde nāg-e⁴⁴, ā-jānu-lamb-ita⁴⁵,
 Karikar-yuga-var⁴⁷ jānu su-balita⁴⁸.
 Mahā-virīya yena sūryya jalade āvrta,
 Agni-aṁśu⁴⁹ yena pāṁśu-jāl-e⁵⁰ ācchād-ita.
 Vindh-ibek lakṣya e-i la-y mor man-e
 Ithe ki saṁśay ār, Kāśī-dās bhaṇ-e⁵¹.

Brāhmaṇ.' ³⁶ ha-'be = ha-ibe. ³⁷ Manasi-ja, 'born in the heart,'
 i.e. the god of love. ³⁸ mūrati = mūrtti, 'form,' 'aspect,' 'physical
 charm.' ³⁹ paraś-aye = sparś-e, 'touches,' 'reaches.' ⁴⁰ śruti,
 'hearing,' 'the organ of hearing,' 'the ear.' ⁴¹ kata śuci, 'how
 bright.' ⁴² yugma-bhuru, 'twin-eyebrows.' ⁴³ matta kari-var, 'like
 a must (maddened) prince of elephants.' (An elephant's leisurely and
 stately gait befits a hero.) ⁴⁴ ninde nāg-e, nind-iyā nāg-ke, 'putting
 the (lithe) serpent to shame.' ⁴⁵ ā-jānu-lamb-ita, 'prolonged as far
 as the jānu,' 'the knee.' (See ā- in § LX.) ⁴⁶ prasār = praśastha,
 'wide.' ⁴⁷ karikar-yuga-var, 'his two (yugal) knees (jānu) like the
 trunk of an elephant,' i.e. 'as sturdy.' ⁴⁸ su-balita = su-gaṭhita,
 'well-fashioned.' ⁴⁹ agni-aṁśu, 'fire-rays,' 'radiance of fire.'
⁵⁰ pāṁśu-jāl, 'ash-net,' 'a collection of ashes.' ⁵¹ bhaṇ-e, poetical
 and archaic for bal-e, 'says.' It is a convention in old Bengali verse,
 that the poet at intervals—especially at the end of a stanza or other
 period—asserts his own personality by interposing some comment of his
 own, or by merely saying 'so sings Kāśī-rām,' etc.

§ LXXX. PHULLARĀ'S INTERVIEW WITH CAṆḌI.
CAṆḌĪ SAHIT PHULLARĀR SĀKṢĀT.

[The following extract is from the *Caṇḍī* of Mukunda Rām Cakravartī (c. 1560—1620), a poem parts of which Professor E. B. Cowell translated into English verse. (*Journal R. A. S.*, Bengal, New Series, vol. LXXI, Part I, Extra number No. 2, 1902, p. 3.) Phullarā has been to a neighbour's house to borrow rice, and on her return finds a lovely stranger, the goddess Caṇḍī in disguise, in her house. Phullarā is jealous of the goddess's divine charms, and asks her who she is. Caṇḍī, with comic irony, gives a literally accurate account of herself, accurate in every respect, except that she omits to mention her celestial immortality. This extract, like the previous ones, is in the *payār* metre.]

Sakhi-r gṛh-e khud ser kar-iyā udhār,
Sam-bhram-e Phullarā āilā kūriyā-r duār;
Vām bāhu sphuraṅg-e, nācay-e² vām ākhi¹;
Kūriyā-r duār-e dekh-e rākā-candra-mukhī;
Pra-nām kar-iyā, rāmā kar-aye² jīñāsā,
'Kon jāti? kār jāyā? kah-a satya bhāṣā.'
Hāsyā-mukhi a-bhayā, hṛday-e ullās,
Phullarā-re a-bhayā kar-en upa-hās.
'Ilāvṛt-e ghar mor; jāti-te Brāhmaṇi;
Sīsu-kāl ha-ite āmi bhram-i ekākinī.
Vandya-vanṣe sthiti mor, bāperā Ghoṣāl,
Sāt sata gṛh-e vās³; vi-śam jāñjāl!
Tumi, go Phullarā, yadi deo anu-mati,
E-i sthān-e katak dīn kar-i ye vasati.'
Etek vākya ha-ila yadi⁴ a-bhayār tuṇḍ-e,

¹ Both good omens in the case of a woman.
for nāc-e, kar-e.

² nāc-aye, kar-aye
³ vās, i.e. vās kar-e, 'make dwelling.'

⁴ yadi

Ākās bhāṅg-iyā paṛ-e⁵ Phullarā-r muṇḍ-e.
 Hṛd-e viṣ, mukh-e madhu, jīñās-e Phullarā,
 Dūr ha-ila kṣudhā, tṛṣā, randhan-er tvarā.

[Phullarā's questioning of her goddess visitor is put into *tripadi* metre. I only quote the first three verses, as a sufficient specimen of how this pretty old rhythm runs:]

(1) E-rūp jauvan-e chār-iyā bhavan-e⁶
 kena ā-ila⁷ para vās⁸?
 Kaha, go sundari, kena ekeśvari⁹
 bhram-ite nāhi tarās¹⁰?

(2) Jin-i'¹¹ nil giri, tomār kavari,
 maṇḍita mallikā māl-e.
 Vidhi¹² kutūhali su-sthir vijali
 kivā¹³ ka-ila¹⁴ keś jāl-e.

(3) Kapol maṇḍal, cañcal kuṇḍal,
 vadan vidhu-maṇḍal-e,
 Tava rūp-simā ki diba upa-mā?
 nāhi tin-lok tal-e.

here means 'when.' ⁵ *Ākās bhāṅg-iyā paṛ-e*, 'the sky broke and fell on Phullarā's head,' a common expression for indicating consternation. ⁶ *bhavan-e*, locative for accusative, 'leaving home.' ⁷ *ā-ila*, archaic for *ās-ile*, 'came you.' ⁸ *para vās*, in modern Bengali would be *par-er vās*, 'another's home.' ⁹ *eka-īśvari*, 'a sole lady,' 'alone.' ¹⁰ *tarās*, poetic license for *trās*, 'fear.' ¹¹ *jin-i'* = *jin-iyā*, 'conquering,' 'surpassing.' ¹² *Vidhi*, 'rule,' here used for Fate, by whom our lives are ruled. ¹³ *ki-vā*, 'or,' used in poetry as meaning 'as it were.' (In Assamese, this word has become a noun, so that a lady will talk of her 'odds and ends' as her '*kivā-kivi*.') ¹⁴ *ka-ila* for *kar-ila*.

For ready comparison, I give here Professor Cowell's delightful rendering of these verses :

Glad with the stock of borrowed rice she bore,
 Poor Phullarā reached at length her cottage door,
 When lo ! her left arm throbbed, and throbbed her eye*,
 As she beholds a 'full moon' standing by !
 Surprised, she greets the lady with a bow :
 "What is thy name, and whose fair wife art thou ?"
 Laughed in her heart the goddess as she stood,
 And mocked poor Phullarā in her joyous mood.
 "Of Brāhmaṇ caste, Ilavṛt is my home†
 But all alone I love abroad to roam :
 Of honoured race my Lord, none worthier lives :
 But *what* a household his—with *seven* co-wives‡ !
 So, by your leave—your kindly heart I know,
 I've come to make a few days' stay with you !"
 As Phullarā heard the words the stranger said,
 The very skies seemed tumbling on her head !
 Poison was in her heart, though mild her tone :
 No thirst nor hunger now : all thought of cooking gone !

Professor Cowell has omitted the rather prosaic third stanza of the *tripadi* verses on p. 118, but the first two he translates as follows :

"What ! such a youthful bride as you in a strange house
 like mine to stay !
 Tell me, fair lady, how you *dare*, unguarded and alone, to
 stray.

* These are good omens for a woman.

† The division of the world which includes Mt Meru.

‡ This refers to the seven or eight *Śaktis* or personified feminine powers of *Śiva*.

Those glossy curls, like dark blue hills, wreathed with
white jasmine flowers—I swear
Fate wished to prove her power, and fixed the flickering
lightning in thy hair!”

§ LXXXI. Hymn No. XVIII in the English version
of Sir Rabindranath Tagore's *Gītāñjali*. In the first verse
I underline the syllables dwelt on so, as to indicate the
rhythm.

(1) Megh-er par-e megh jam-eche¹,

Ādhār kar-e² ās-e³;

Āmā-y³ kena bas-iyā rākh-a

Ekā dvār-er pās-e?

Kāj-er din-e nānā kāj-e

Thāk-i nānā lok-er māj-e;

Āj āmi ye bas-e⁴ āch-i

Tomār-i āsvās-e,

Āmā-y kena bas-iye rākh-a

Ekā dvār-er pās-e?

(2) Tumi yadi nā dekhā dā-o,

Kar-o āmā-y helā,

Keman kar-e'² kāt-e āmā-r

Eman vādal velā?

Dūr-er pān-e mel-e'⁵ ākhi,

Keval āmi ceye⁶ thāk-i,

Parāṇ⁷ āmā-r kēd-e⁸ beṛā-y

Dur-anta vātās-e,

Āmā-y kena bas-iye rākh-a

Ekā dvār-er pās-e?

¹ jam-iyāche.

² kar-iyā.

³ āmā-ke.

⁴ bas-iyā.

⁵ mel-iyā.

⁶ chāh-iyā.

⁷ prāṇ.

⁸ kād-iyā.

⁹ kariya ās-e (§ XXXI), 'comes on slowly.'

§ LXXXII. Hymn No. XXIII from the *Gītañjali*.

Āji jhaṛ-er rāt-e tomār abhisār,
Parāṇ-sakhā, bandhu he āmā-r.

Ākāś kāḍe hat-ās¹,
Nāi ye ghum nayan-e mama,
Duār khul-i', he priyatama,
Cā-i² ye vār-e vār³.

Parāṇ-sakhā, bandhu he āmār!

Bāhir-e kichu dekh-ite nāhi pā-i
Tomā-r path kothā-y, bhāv-i tā-i.

Su-dūr kon nadī-r pār-e,
Gahan⁴ kon van-er dhār-e,
Gabhīr kon andhakār-e,
Ha-techa⁵ tumi pār,

Parāṇ-sakhā, bandhu he āmār!

§ LXXXIII. Hymn No. XLVI from the *Gītañjali*.

Āmā-r milan lāgi tumi

Ās-ca¹ kave theke!

Tomā-r candra sūrīya tomā-y

Rākh-'be² kothā-y dhek-e'³!

Kata kāl-er sa-kāl sājh-e,
Tomā-r caraṇ-dhvani bāj-e,
Gopan-e dūt hṛday mājhe
Geche⁴ āmā-y dhek-e'⁵!

¹ hat-ās sama, 'as one hopeless.'

² cā-i = cāh-i.

³ vār-e vār,

'time upon time.'

⁴ gahan = ghana, 'deep,' 'thick.'

⁵ ha-techu =

ha-itecha.

¹ ās-itecha.

² rākh-ibe.

³ dhāk-iyā.

⁴ giyāche.

⁵ dāk-iyā.

O go path-ik ! āj-ke āmā-r
 Sakal parāṇ vyep-e'⁶,
 Thek-e' thek-e'⁷ haraṣ⁸ yēna
 Uṭh-'ce⁹ kēp-e' kēp-e'¹⁰.
 Yēna samay es-eche¹¹ āj;
 Phurā'la¹² mor yā ch-ila kāj,
 Vātās ās-e, he Mahā-rāj !
 Tomā-r gandha mekh-e'¹³.

⁶ *vyāp-iyā*.⁷ = *thām-iyā thām-iyā*; *mājh-e mājh-e*, 'from time to time.'⁸ *haraṣ* = *harṣa*, 'thrill,' 'exultation.'⁹ *uṭh-iyāche*.¹⁰ *kāmp-iyā kāmp-iyā*, 'trembling.'¹¹ *ās-iyāche*, 'has come.'¹² *phurā-ila*, 'is used up.'¹³ *mekh-e* = *mākh-iyā*, 'smeared with,' 'redolent of.'

TRANSLATIONS OF THE SPECIMEN PIECES OF PROSE AND VERSE

§ LXIV. Once upon a time a dog had bitten a hyena. By degrees the wound of that bite had so increased that the hyena could not stir. Therefore his eating was impeded. One day he was lying, faint with hunger, when a sheep passed in front of him. On seeing him, the hyena said in a very feeble voice, "Brother mine, for some days past I have been lying deprived of the power to move: I am disturbed by hunger; my breast is bursting for thirst. Will you take pity on me and fetch me some water from the channel hard by? I will arrange for getting food." The sheep replied, "I have guessed your intention. If I approach you to give you water, you will break my neck and provide food for yourself!"

§ LXV. A dog had bitten a certain man. He, being in great terror, asked everyone whom he saw before him, "Brother, a dog has bitten me. If you know of any remedy, give it to me." Hearing him say this, some one said, "If you wish to be well, do as I tell you." He replied, "If I can only be well, I am ready to do whatever you say." Then that person said, "Of the wound caused by the dog's bite take the blood, and smearing it on a piece of bread, give it to the dog that bit you. In that case, you will undoubtedly become well." On hearing this the man who was bitten by the dog smiled and said, "Brother, if I go according to this advice of yours, in that case as many dogs as exist in this town will all for greed of bread smeared with blood set to work to bite me!"

§ LXVI. One day in the hot weather some wayfarers at midday became much heated with the sunshine and very fatigued. Seeing a fig-tree hard by, they went under it, and sitting in the cool shade, began to take their ease. In a short while their bodies became cool and their fatigue dissipated. Then they began to indulge in various talk, and one of them looking for a while [at the tree] said, "Look, brethren, this tree is of no use. On it grow neither good flowers,

nor good fruit. What shall I say? It is of no profit to mankind." Hearing this speech, the fig-tree observed, "Man is very ungrateful. At the very time when they are getting benefit by sitting in my shade, they abuse me by saying that I am of no benefit to them!"

§ LXVII. A poor man was cutting down a tree on a river bank. Of a sudden, his axe, slipping from his hand, fell into the water of the river. Thinking that he had lost the axe for ever, the poor man became much distressed, and began to lament aloud, crying, "Alas! what has happened!" Hearing his lamentation, the presiding deity of the river was filled with much pity, and asked him, "Why are you lamenting so?" When he explained the whole matter, the river god immediately plunged in the water, and coming to him with an axe wrought in gold in his hand, asked him, "Is this your axe?" He replied, "No sir, this is not my axe." Then he again plunged in the water, and with an axe wrought in silver in his hand, appeared before him and asked, "Is *this* your axe?" He replied, "No, sir, this also is not my axe." He again plunged in the water, and taking his iron-wrought axe in his hand, asked him, "Is *this* your axe?" He, seeing his own axe, was extremely delighted, and said, "Yes, sir, this is my axe. I am extremely poor. I had no hope that I should again get my axe. It is only by your kindness that I have got it. You have made me your bought slave for life."

The water god first of all gave his own axe into his hand. Afterwards [he said] "You are without greed, truthful, and devoted to religion. For this reason, I am very pleased with you." So saying, as a reward for his good qualities, having given him the two axes wrought in gold and silver, he disappeared. That poor fellow, being speechless, stood for some time in that place. Thereafter, going home, he gave a particular account of all this occurrence to his neighbours. On hearing this, they were all astonished.

On learning this extraordinary occurrence, one person conceived violent greed. Next day at dawn, taking an axe in hand, and appearing on the river bank, he made one or two cuts at the stem of a tree, and then making pretence as if the axe had slipped from his hand, he threw the axe into the water, and began crying in a loud voice, "Alas! what has happened!" The water god appearing before him, asked him the cause of his lamentation. He, telling the

whole story, began to display much grief and sorrow. The water god plunging in the water as before, and appearing before him with an axe wrought in gold, asked him, "How now, is this your axe?" Seeing the golden axe, the greedy fellow, saying "This is my axe," eagerly advanced to seize it. Seeing him so greedy and untruthful, the water god became very displeased, and said: "Thou art very greedy, very ungentle, and untruthful. Thou art not a fitting object to receive this axe." Having thus scolded him, the water god threw the golden axe in the water and disappeared. He was dumbfounded, and sitting on the river bank with his hand to his cheek began thinking. Then, saying, "As was my conduct, so have I received fitting result from it," he departed with a dejected mind.

§ LXVIII. An old woman's eyes had become very dim, and so she could not see anything. Hard by was a famous physician. The old woman went to him and said: "Learned sir, disease has befallen my eyes. I cannot see anything. Make my eyes well. I will give you a conspicuous reward. But if you cannot make them well, you shall get nothing."

The physician agreed to the old woman's proposal, and next day appeared at her abode. Seeing the house full of various sorts of articles, the physician's greed was aroused. He determined that he would come every day and each day carry off something. For this reason, instead of supplying such remedies as would bring about a speedy cure, he spent several days in making confusion. Afterwards, when he had carried off all her possessions one by one, he began to give her medicine according to rule. In a very few days the old woman's eyes were as faultless as before. And then she saw that of all the things that had been in her house, not one was left. She learned by enquiry that the physician had carried them all off, one by one.

One day the physician said to the old woman, "By my treatment there has come a cure of your disease. You told me that you would give me on being healed of your malady. Now please satisfy me by giving the promised payment and let me depart."

The old woman had been much vexed by the physician's conduct, and so she made no answer.

The physician, not getting his reward in spite of repeated requests,

made a complaint in court in the name of the old woman, who appeared before the judges, and not calling the physician a thief in plain words, said cunningly [as follows]: "What the physician says is true enough. I made an arrangement that if my eyes became as before and no fault remained, then I would give him a reward. He asserts that my eyes are now free from fault. But from the way I see, therein [it seems] my eyes even now are not become perfect. Because when the defect in my eyes had not happened, I used to see all the various things that were in my house. Subsequently, when the defect occurred, I was not able to see them. Nor am I able to see them even now. From this I do not infer that my eyes have been made well by his art. And now do ye do what seems rightful in your judgment."

The judges, being able to understand the inner sense of the old woman's rejoinder, gave her permission [to depart], and giving him a suitable admonition, bade the physician depart from the court of justice.

§ LXIX. A dog used to remain lying in the manger of some horses. When the horses went to eat, he used to make a terrific howling, and used to drive them away by making as though to bite them. One day a horse said, "Look, how ill-disposed is this miserable cur! He will remain lying on [our] victuals. He will not eat himself and will not suffer those to eat who should keep alive by eating that food."

§ LXX. A Brāhman dwelt in a village. He had a wife and a son. One day at night the Brāhman was lying down [to sleep] with his family, when he chanced to see that a bit of string was dangling from the rafters. The Brāhman turned on his side, and strove to go to sleep, but sleep did not come. Then the string came again under his field of vision. This time it seemed a little longer than before. The Brāhman thought "The mice are trying to throw down the piece of string [by nibbling it]." Within a brief space of time, the string became a snake. The Brāhman was about to call his wife, but before [he could do] this the snake came down and bit his wife and son. Seeing this, the Brāhman was frightened and astonished. His wife and son departed this life immediately. The

snake too went out through a chink in the room-door. The Brāhman proceeded after the snake. When dawn came, the snake assuming the form of a tiger, took the life of a ploughman, and a little after, becoming a bull, destroyed a boy. The Brāhman still followed after him. Very soon after, the bull assumed the aspect of an old man. Then the Brāhman, falling at his feet, asked to be made acquainted with him. At first the old man refused to acquaint him with his attributes, but seeing the Brāhman's importunacy, said, "I am *Karma-Sūtra* [the continuous thread of actions]; that is to say, I take people's lives in the fashion in which it is written in their fates that they shall die." The Brāhman enquired: "Could you tell me how I shall die?" The old man said, "Fool, that is not to be said." But the Brāhman would not by any means release his feet, so of necessity the old man said: "A crocodile will slay you in the Ganges."

The Brāhman, on hearing this saying, instead of returning home, began to go in an eastward direction, that is, to the country where there is no Ganges! After travelling some days, he left the dominions of one king and entered those of a second king, and took up his abode there in a homestead. No offspring had come to the ruler of the land to which the Brāhman had come. Hearing this, he went to the king and made this representation. "Your majesty, I know an auspicious rite, on performing which you will have offspring." The king besought the Brāhman to perform this rite, and on his doing so, a son was born to the king within a year.

The king kept the Brāhman in his own home, and when the king's son was big, he appointed the Brāhman to the task of instructing him. The king's son having by degrees finished his literary education, was to go on his travels, and the king told the Brāhman to go with him. The Brāhman said, "I can go to all places, (but) to Ganges-bank I will not go." On the king asking the reason, the Brāhman gave a description of his personal circumstances. The king laughed, "Very well, you will not have to go to the Ganges bank." After having travelled to various places in the Brāhman's company the king's son expressed his intention of going to the bank of the Ganges. The Brāhman refused to accompany him; but the king's son said, "The crocodile will not carry you off from the road, so what fear is there in going?" The Brāhman perforce consented.

At the time of the [auspicious] conjunction, the king's son was to go to bathe in the Ganges, and so he expressed a wish that the Brāhman should go with him, and said, "You can stay on the bank and dictate the formula [to be recited]. What fear is there in that?" In spite of his reluctance, the Brāhman had to go. On seeing that thousands and thousands of people were bathing on the Ganges bank his courage revived. The king's son descended into the water to bathe, and the Brāhman, standing on the bank, dictated the formula. But the king's son, not being able to hear on account of the clamour of the crowd, said, "My people will stand surrounding you on all four sides. Do you standing in the midst dictate the *mantras*." Hardly had he spoken when the people of the king's son surrounded him, and the Brāhman going into the place thus surrounded, began to recite the formula. When the *mantra* was finished, the king's son said to the Brāhman, "Sir, I am that Karmma-sūtra!" As he spoke the words, he assumed the shape of a crocodile, and seizing the Brāhman, departed with a leap into deep water.

§ LXXI. Vidhu Bhūṣaṇ called to Śyāmā. Śyāmā, at other times, would give three answers to a single summons! But to-day she came slowly without saying a word. Her eyes were red (with weeping), her face was downcast.

Vidhu Bhūṣaṇ said, "We have reflected and have come to the decision that it is not right that you should suffer trouble by staying with us any longer. Far from getting wages, you do not even get food to eat twice a day. So do you go to some other place. If God bring such a day, then come back to us."

Vidhu Bhūṣaṇ could utter no more words: his emotion strangled him. He began to shed tears with downcast face.

Śyāmā too wept as she said: "What? have I asked for wages? Or have I come to you in order to get wages? What need have I of money? Whatever you may say to me, I cannot exist after leaving Gopāl. If I be a load and a burden, I will not take my meals here with you, but do not ask me to stay away from Gopāl."

Vidhu said, "Śyāmā, do not weep. Be calm. Consider well what I am saying. Staying with us and starvation are one and the same thing. It is true that you cannot exist without seeing Gopāl. But

if you go to some other home, you will find children there. And when your mind settles down there, you will not want to go anywhere else."

"Children I shall find, true; but I shall not anywhere find any like this one of mine." So saying, Śyāmā fell to blubbering aloud.

Vidhu cried, "Śyāmā, be quiet, be quiet!"

Śyāmā explained, "I used to have a child of my own like Gopāl. From love of him I too called my child Gopāl (after Kṛṣṇa the *go-pāla*, 'the cowherd'). If I stay here, I forget that my own Gopāl has gone. I will *not* go anywhere from here!"

Vidhu Bhuṣaṇ cast a tearful glance in the direction of Saralā and asked, "What remedy is there for this?"

Saralā sat with downcast face and began to weep.

Śyāmā said, "I have got a little money. I had intended to bequeath it to Gopāl. But if you will listen to my words, I have a piece of advice for you." (Addressing Vidhu): "Do you try to get employment in some *ṛātrā* troupe. You will certainly get it, there is no doubt of that. And meanwhile let us (women) stay at home and manage on that money (of mine). And if afterwards things prosper, give me back my money. If you do, it will still be Gopāl's."

§ LXXII. This is a matter of ever so long ago! Satyendra Caudhuri was the son of a landowner. He had gone home after passing his B.A. examination. His mother said, "The girl is a perfect Lakṣmī, a household goddess. My son, listen to my words. Just go and look at her once."

But Satyendra shook his head and said, "No, mother, I cannot by any means do it at present. If I do, I shall not be able to pass."

"Why should not you be able? My daughter-in-law will stay with me. You shall do your reading in Calcutta. I cannot guess what obstacle there would be to your studies, Satu!"

"No, mother, that will be very inconvenient. I have no time at present." And so on, and so forth. So saying, Satya was going out. His mother said, "Do not go. Stay a moment. I have something else to say." Stopping a moment, she added, "I have given my word, my child. Will you not preserve your old mother's honour?"

Satya turned round and stood, much annoyed. "Why did you give your word without asking me?"

On hearing her boy's words, the mother felt an inward pang. She said, "That was a fault, I admit. Still you will have to preserve your mother's reputation. Listen, my Satya; do consent!" "Very well. I will tell you later." So saying, Satya went out. His mother stood a long time in silence. This was her one and only child. Seven or eight years ago, her husband had died. Since then the widow, with the help of the factor and bailiffs had governed a great landed property. Her son lived in Calcutta, and studied at College. He had no occasion to take any interest in the property. But his mother had made up her mind, that when the boy had passed his pleadership examination, she would give him in marriage, and putting the whole responsibility of the estate and worldly affairs on the bride and bridegroom, would herself be free from all care. Having previously started her son in family life, she would not be an impediment to his higher studies. But things had turned out differently. So far there had been no hospitalities in the homestead since her husband's death. That day, in fulfilment of a religious vow, she had issued invitations to the whole village, and the poor widow of the late Atul Mukherji had come with her eleven year daughter to comply with the invitation. She had felt a strong attraction towards this girl. Not only was the child a perfect little beauty; she had also ascertained in a few minutes' conversation that, even at her tender age, the girl was a paragon of womanly virtues.

So his mother said to herself, "Let me just show the girl to him, and then it shall be seen how he can disapprove of her."

Next day, when in the afternoon Satya entered his mother's room for the usual light meal, he stood as one transfixed. Right in front of where he was wont to sit to eat, they had seated a heavenly Lakshmi adorned with diamonds and other jewels.

His mother entered the room, and said, "Sit down and eat!"

Satya's trance broke. He said hurriedly. "Why here? Give me my food somewhere else."

His mother smiled slyly. "Since you are really and truly not going to marry, why are you shy about sitting down before a slip of a girl like this?"

"I am not shy of anyone!" So saying, and screwing up his face like that of an owl (in daylight), he plumped himself down in the seat before her. His mother departed. After hastily absorbing food for a couple of minutes, he got up and went away.

Entering the outer apartment, he found that meanwhile his boon-companions had assembled, and that the cloth was spread for playing at dice. He immediately raised strong objection, saying, "I cannot sit down with you anyhow: I have got a bad headache." So saying he moved himself to one corner of the room and putting a pillow under his head, lay down and closed his eyes. His friends were inwardly somewhat surprised, and, for want of sufficient partners, gave up the game of dice, and prepared to play chess. Up to evening, many games were played, there was much excited talk, but Satya never rose once, never once asked, "who has lost, who has won?" And all this was annoying to him.

When his friends departed, he entered the homestead, and was going straight to his chamber, when his mother, from the verandah of the store-house, asked him, "In the midst of all this are you going to bed?"

"Not going to bed; I am going to study. Studying for the M.A. degree is not an easy business. It will not do to waste time!"

So saying, he made a mysterious gesture, and went upstairs with a great stamping of feet. Half an hour elapsed, and he had not read a line. On the table was his book open. Leaning back in his chair with his face upwards, he was (apparently) considering the roof-beams. On a sudden his meditations were interrupted. Pricking his ears, he heard a jingle-jangle (of ornaments). Another moment (and there it was again) *jhum, jhum*. Satya sat upright, and saw that the girl, decked from head to foot with jewels like a Lakṣmī had approached him and was standing there. Satya gazed at her fixedly. The girl said in a soft voice, "Mother has sent me to ask your decision." After a moment's silence, Satya asked, "Whose mother?" The girl replied, "My mother." Satya at once tried to find a reply but failed. Presently he said, "If she asks my mother, she can find out." The girl was going away, when Satya blurted out the question, "What is your name?" "My name is Rādhārāṇī," she said, as she moved off.

§ LXXIII. Bhavānanda suddenly assumed a different aspect. He was no longer the devotee, steadfast of look and firm of purpose. He had no longer the heroic aspect of the trained man of war, of the leader of soldiers and breaker of heads. He no longer looked as he did but now, when he was haughtily reproaching Mahendra. It was as though, in beholding the loveliness of the meadows, groves, hills, rivers of the moonlit peaceful world about him, some special exultation had filled his heart, like an ocean smiling in response to the rising moon. Bhavānanda became smiling of face, talkative, desirous of conversing. He was very eager to be discussing. He made many attempts to enter into conversation, but Mahendra refused to talk. Then Bhavānanda, giving up the attempt, began to sing from memory:

We worship the Mother,
Well-watered, fruitful, cooled by the Western breeze,
Green with crops, the Mother!

Mahendra was somewhat surprised to hear this chant. He could make no sense of it. What was this well-watered, fruitful Mother, cooled by the Western breeze and green with harvest? He asked, "Who is the Mother?" And Bhavānanda, for sole answer, went on singing:

Oh night, thrilled with silver moonlight,
Oh Mother, sweet with flowers and lovely with groves of trees,
Oh laughing Mother, oh Mother sweet of speech,
Giver of joy and rich in boons, Mother!

Mahendra objected: "But this is a country, not a mother."

Bhavānanda replied: "We acknowledge no other mother. The mother-land of our birth is preferable to heaven [as the Sanskrit phrase has it]. We assert that the land of our birth *is* our Mother. We have no mother, no father, no brother, no friend, no wife, no son, no house nor home. For us there is only that (land), well-watered, fruitful, cooled by the Western breeze, green with harvest."

So Mahendra understood and said: "Then go on singing." And Bhavānanda sang:

We worship the Mother;
In the threat of the confused shouts of seventy millions of throats,
In the sharp swords held by twice seventy millions of hands,
Who says, Mother, that thou art powerless?

We worship Her who assumes great strength, the expeller,
The subduer of the enemy forces, our Mother !

Thou art knowledge, thou art virtue,
Thou our soul and thou our mind,
Thine is the life in our bodies.

Thou, Mother, art strength in our arms,
Thou, Mother, art devotion in our hearts,
Let us raise images to Thee only
In temple after temple !

Thou art Durgā, grasping her ten weapons,
Thou art the Lotus-goddess rejoicing in lotus-beds,
Giving us speech and intelligence,
To Thee we bow.

We bow to our Mother of the lotus, pure, unrivalled,
Well-watered, fruitful Mother.

To the Mother we bow !
Verdant, innocent, sweet-smiling, bejewelled,
Our supporter and our foodgiver, Mother !

Mahendra noticed that as the brigand sang, his eyes filled with tears. Mahendra then, with some astonishment, asked, "And who may you be?"

Bhavānanda said: "We are the Children."

M. "What Children? Whose Children?"

B. "The Children of the Mother!"

M. "Very good. But do the Children do reverence to their Mother by thieving and rapine? What sort of filial devotion is that?"

B. "We do not practise thieving or robbery."

M. "Why, just now you robbed a cart!"

B. "Is that what you call robbery? Whose money did we loot?"

M. "Why, the king's money!"

B. "The king's! And what title has he to the money he will exact?"

M. "It is his royal share."

B. "And is he a king who does not cherish his kingdom?"

M. "It seems to me that one of these days you people will go flying from the mouths of the sepoys' cannon."

B. "We have faced many sepoy rogues. We faced them today."

M. "You have not faced them properly yet. One of these days you will do so."

B. "And supposing we do! We can die but once!"

M. "And what is the use of wilfully affronting death?"

B. "Mahendra Singh, I had some idea that you were a man who is a man, but now I see you are just what they all are! Simply gluttons for good food! Look you, the snake crawls belly to earth. I know no meaner creature that lives. But if you tread on the snake's neck, up starts its hood! Will nothing destroy your patient sufferance? Look at all the lands about us, look at Magadha, Mithilā, Benares, Conjevaram, Delhi, Kashmir—which of these is in such evil case (as ours)? In which of these countries do men for lack of food devour grass, and thorn-plants, and the earth of ant-heaps, and the creepers of the forest? In what land do men eat dogs and jackals and human corpses? In what land have men no security when they put their money in their chest, their wives and daughters at home, their children in the wombs of their women? These fellows tear open our women to destroy their unborn babes. In all countries the ruler has some relation with the task of protecting his subjects. Who protects us? Our religion is gone, our caste is gone, our honour is violated, our descent ruined, and now our very lives are at stake. If we do not drive out these drunken shaven-polls (these Muhammadans), shall the Hinduism of us Hindus subsist any longer?"

§ LXXIV. No one had any doubt whatever that this time Rameś would pass his law examination. The Minerva of the Calcutta University, opening her golden lotus-buds one by one had given him, one by one, her medals, nor had scholarships ever been lacking to him!

Now that the examination was over, there was a question of his going home. But so far he had shown no great eagerness to pack his boxes. His father wrote him a letter bidding him come home at once. Rameś wrote in reply that he would return as soon as the result of the examination was out.

Annadā Bābu's son Yōgendra was Rameś's fellow-student. He lived next door. Annadā Bābu was a member of the Brāhma Samāj. His daughter Hemnalini had this year gone up for the "First Arts"

examination. And Rameś was wont to go to Annadā Bābu's house to drink tea—and also at times when there was no tea !

Hemnalini was wont to learn her lessons as she walked on the flat roof of her home, drying her hair after her bath. Rameś too at such times would take his book and sit by the little roof-house of *his* abode. Such a spot is very suitable for quiet reading, yes ; but if you reflect a moment, you must admit that there are considerable impediments to study also !

So far, there had been no suggestion of marriage on either side. There was sufficient cause for this on Annadā Bābu's part. There was a son who had gone to England to get called to the Bar and Annadā Bābu's thoughts turned to this young man's probable views on the matter.

That day a somewhat heated discussion had arisen at the tea-table. A certain young fellow had failed to pass any examinations to speak of. But it was not the case that on that account his thirst for tea or for other stimulating liquids was less than that of lads who had passed examinations, far from it ! And so he too was seen from time to time at Hemnalini's tea-table. He raised the argument that the male intellect is like a sword. Even when it is not sharp, it can do much by sheer force of gravity ! The female intellect, on the other hand, is like a pen-knife. No matter how much you sharpen it, no great work can be effected thereby. And so forth, and so on. Hemnalini was quite prepared to treat this swaggering talk with silent indifference. But her brother Yōgendra also adduced arguments in depreciation of women's wits, and then there was no restraining the infatuated Rameś. He rose in high excitement and began to chant the praises of the fair sex. When Rameś, in the excitement aroused by his spirited defence of women's rights had swallowed two more cups of tea than on ordinary occasions, the house-servant put a small note in his hand. On the envelope was his name in his father's handwriting. On reading the note Rameś admitted defeat in mid-battle, and rose to go in manifest disturbance of mind. " My father has arrived from home ! " he cried. Hemnalini said quietly to Yōgendra, " Brother, why not go and ask Rameś Bābu's father to come here. He will find his tea all ready for him ! "

Rameś hastily interposed, " No, no, not today ! Let me go to him ! "

Akṣay was inwardly much pleased at this, and insinuated, "No doubt the old gentleman will object to taking his food here!"

Rameś's father, Vraja-mohan Bābu, said to him, "You will have to go home by the early train tomorrow."

Rameś scratched his head and asked, "Is there any special reason?"

Vraja-mohan replied, "No, nothing very particular!"

Whereon Rameś gazed expectantly towards his father's face in the hope of learning why there was so great a hurry for his departure. But the old gentleman seemed to see no reason for satisfying this natural curiosity. When Vraja-mohan Bābu sallied forth in the evening to visit his Calcutta friends and acquaintances, Rameś sat down to write a letter to his parent. When he had written down the ceremonious heading "Śrī-carāṇ-kamaleṣu," his pen refused to go further. All the same, Rameś reflected inwardly, it is not fitting that I should any longer conceal from my father the unspoken tie that binds me to Hemnalini. Whereon he wrote many notes in various fashions—and tore them all up! After his evening meal Vraja-mohan Bābu went placidly to sleep. Rameś mounted to the flat roof, and gazing towards the adjacent homestead began to pace rapidly up and down like a homeless spirit of the night.

At nine o'clock, Akṣay emerged from Annadā Bābu's house. At half-past nine the street door was bolted and barred. At ten the light went out in the sitting room, and soon after ten sleep descended on the various chambers of Annadā Bābu's abode.

Next day, Rameś had to take the early morning train, willy-nilly. Owing to Vraja-mohan Bābu's prudent precaution no excuse arose for missing the train!

§ LXXV. My statement is this, that I used to work as a gold and silver smith in Burdwan city. The above-mentioned defendant from time to time said to me, "What profit will come to you from working at that trade? Go you to my employers, and work in their hydraulic press; you will be able to earn thirty rupees a month." I believed in this tale of the defendant, and consented to go to Calcutta. He sent me to Calcutta in the company of Lakṣmaṇ Dās by the 2.30 a.m. train. When I was on the point of going, [noticing that] I had with me a gold ring (whose value may be twelve rupees) and a wrapper (whose value is six rupees) the defendant said, with

reference to these two articles, "Leave them here. You will there be a newcomer. Where will you bestow them? Some one may take them. Nor is it becoming to go thus [attired] before my employers. Leave them with me. I too shall be going in a day or two, and when I do so, I shall go and give them to you." Putting faith in the defendant's words, I entrusted all these things to him. If he had not spoken thus to me, I would never have left the things with him. When I reached Entally at Calcutta, I discovered that the defendant had sent me by means of such inducements in order to send me as a labourer to the Assam tea-estates, and that he himself had taken my property dishonestly in order to make unlawful gain for himself. Being unwilling to go to Assam, I left Calcutta, and going on foot to Burdwan, I went to the defendant, and spoke to him with a view to the return of my property. After putting me off with promises to return the things, finally, on the first day of Phālgun, he completed the offence complained of by denying that he had taken my things. The rest I will set forth at the time of taking my deposition. I make my complaint and pray for fair judgment. These.

§ LXXVI. A good beginning presages a happy result of any undertaking. That Bengal will be successful in the raising of the second War Loan this year can be more or less plainly discerned from the first day's collections. When, last Monday, at the end of the meeting in the grounds of Government House for raising the Loan, Lord Ronaldshay, Governor of Bengal, announced that, in sums paid or promised, before 3 p.m. of that day, ninety millions of pounds had been collected, his audience displayed their astonishment by shouts of joy that shook the sky. It was beyond the imagination of many that so huge a sum could be raised on the very first day. As much loan as was collected in three months last year was collected on the single day of the convened meeting.

We have published elsewhere the speech, full of sound arguments, which Lord Ronaldshay delivered in the meeting for raising the loan. We were particularly pleased to hear from the Governor's lips this statement, "Let not those be backward in helping the loan who are poor and incapable of lending money." Those who hereafter will be busy in various parts of Bengal in raising the loan let them not forget the plainly uttered intentions of the Governor, uttered with

the utmost earnestness. There is no room for doubt that the efforts now being made to raise the loan will be for the benefit of the Commons of India. If the loan be collected, India will be saved from the need of paying ninety millions sterling [in taxes] and money to that extent will [ultimately] come from Great Britain to this country.

Lord Ronaldshay remarked quite candidly that Government needs the money to carry on the war. "If you give the loan," he said, "well and good. If not, Government will raise the sum by imposing a tax. By giving taxes for war expenses, what return will the [king's] subjects obtain? But if they subscribe to the loan, they will get back their money with interest."

In this question of the loan the interest of *Sva-deśi* [of Home-Rule] can be detected. Lord Ronaldshay and Bābu Surendranāth Bannerjee have explained this. The greater part of the money which Government is raising by way of loan will be expended in this country, for by this means will the necessary armaments for the Great War be collected. As a result of this in various parts of India there will be a springing up of new industries. This genesis of fresh industries will be the cause of the future prosperity of India.

From the eagerness we have observed on the first day on the part of all classes of dwellers in Bengal to subscribe to the loan we may well hope that in the present year Government will be successful in raising a loan beyond their expectations in this province.

§ LXXVII. (1) Bow in hand, Rāma came to the house. On the way he saw many ill omens with his eye. On the left he saw a snake; on the right a jackal; and Rāma was much agitated in his soul. The night-bird made an ill-omened cry. (He feared) lest Lakṣmaṇ should come, leaving the house empty. Will Lakṣmaṇ have been deceived by the invitation of Mārica, the demon? Having left Sitā alone, shall he have gone elsewhere?

(2) As Rāma feared, so did it befall. As he comes along he sees Lakṣmaṇ on the path before him. On seeing Lakṣmaṇ and feeling dismay in his mind, the jewel of the Raghu race hastily questioned him. "How now, brother, are you coming all alone, leaving Jānaki all alone in her cottage? Why did you disobey my command, O brother? I fear I shall never see Jānaki again!"

(3) In such fashion the two brothers talking, flew as swift as the wind, having no other thoughts. They arrived at the cottage door. They call aloud again and again, saying, "Sītā! Sītā!" They see the cottage empty, Sītā they do not see! Śrī Rāma, the gallant archer, half-fainting, overwhelmed with sheer grief, Śrī Rāma falls fainting from moment to moment. Perpetually comes to his mind the thought of his Sītā's perfections.

(4) And so Rāma makes lament in presence of Lakṣman. "I cannot forget my Sītā. Ever she awakes in my heart! What shall I do? Where shall I go, my younger brother Lakṣman? Settle for me where I can go to recover my Sītā. I think my Jānakī, without telling me, has gone away somewhere with some hermit's spouse. There are lovely beds of lotuses in Godavari's stream: is my lotus-faced darling wandering by these?

(5) Has Lakṣmī, the dweller among lotus, found my lotus-faced Sītā and taken her, hiding her in thickets of lotuses? Has the demon Rāhu, maker of eclipse, ever thirsty, greedily swallowed her in mistake for the digits of the moon? Has mother Earth carried off her own fair daughter seeing me fallen from my royal estate? Ah! though in truth I have been deprived of my kingdom, yet was the Lakṣmī of my kingdom with me in my banishment.

(6) Ah! I have lost that Lakṣmī of my kingdom in the forest! The heart's desire of wicked Kekayī is satisfied at last. As the setting moon hides in the ocean, so has Jānakī hidden in some other forest. The fair daughter of Janak was like a golden creeper in the forest. Who has uprooted her?

(7) The sun, maker of day, the moon, lord of night, and all the lighted stars dispel darkness by night and day. But they cannot dispel the darkness that has befallen me! All is darkness in the absence of my only Sītā. I see the whole world, above, below, around, empty in the absence of my Sītā. I know, O forest of Pāñcavati, that thou art a holy place, and for that very reason I made my dwelling here. You have given me the fitting reward for this! To whom hast thou given my incomparable Sītā? Hearken, beasts and birds and deer; hearken, trees and vines! Who has ravished from me my moon-faced Sītā? Ah, wild forest, ah, ye mountains, ah, ye trees of the wild! Tell me of my Sītā, and keep my soul alive!"

§ LXXVIII. Coming to his senses, Rāma said pitifully, "When, leaving my kingdom, I dwelt in the forest, you came to the hut-door, Lakṣman, in the night-watches, bow in hand, my archer, always watchful. Thou wert then my defender. Today in this demon-city; in this demon-city today I am plunged in the midst of foes into the waters of affliction. And yet, forgetful of me, oh strong of arm, thou takest on the ground thine ease! Who will defend me today, tell me? Rise, I say! When did you ever leave unfulfilled thy brother's command? And yet, if by reason of my ill fate—and ever have the fates been hostile to me—thou hast deserted me, oh dearer than life, tell me, I say, of what offence towards thee is guilty the luckless Jānaki? She weeps day and night in their demon prison remembering Lakṣman, her husband's brother. How hast thou forgotten, oh brother, how hast thou forgotten her whom thou wast wont to cherish as a mother? Rise, terrible of arm, I am without help lacking thee as is the charioteer whose car lacks a wheel. By thy fall is Hanuman as robbed of vigour, I say, as is the bow robbed of the bow-string. Aṅgada is in grief and sorrow, my friend Sugrīva, wise in counsel, is dejected; Vibhīṣaṇ my charioteer, most virtuous of the demon race, is disturbed in mind, and astonished is all this warrior-throng! Arise quickly, my brother, and comfort my weary eyes, brother, by opening thine. But if thou be weary of this endless war, oh archer, come let us return to our forest hermitage. There is no need, dearest one, to rescue my Sītā, the luckless Sītā! There is no need to slay the demon hosts. Where thy mother Sumitrā, yearning for her offspring, weeps on Sarajū's shore, how shall I show my face, oh Lakṣman, if thou return not with me? What shall I answer when thy mother asketh, "Where, dear Rāma, is the jewel of mine eye, thy younger brother? With what words shall I explain to Urmilā, thy spouse, and to the dwellers in the women's apartments? Rise, beloved, why today art thou avers e from thy brother's entreaty, compelled by love for whom thou desertedst the joys of rule and enteredst the forest wild? Ever had thine eye been tearful at my griefs, today am I wet with tears, and yet thou lookest not towards me, dearer than life itself! Ah, kindly night, ever pitiful thou revivest with thy cool dew the flower scorched by the fierce sunshine. Restore life to this fair flower! A reservoir of nectar art thou, nectareous moon! Confer life-giving

nectar, and save my Lakṣman, save, oh pitiful one, this suppliant son of Raghu !”

§ LXXIX. (1) As Yūdhishthir sits in the midst of the Brāhman assembly, surrounding him on all four sides are the four heroes [his brothers], seated also are the Brāhman company, just as Indra [the ‘breaker’] shows brave in the midst of the gods. Hard by, Dr̥ṣṭadyumna vociferates again and again, “Let him who has the power come and pierce the target. The hero who pierces the target shall obtain the maiden.” Hearing [this] Dhanañjay [a name of Arjuna] becomes restless at heart. He resolves in his mind, “I *will* pierce the target,” and looks [for permission] continually towards Yūdhishthir.

(2) Guessing Arjuna’s thoughts, Yūdhishthir speaks by a sign. Getting his order Dhanañjay rises straightway. Arjuna goes off to the archery ground, and seeing [him do so], the Brāhman began to ask, “Where are you going, oh Brāhman, and on what account? For what reason do you rise to leave the assembly?” Said Arjuna, “I go to pierce the target. Be ye all propitious and give me the order” [to go]. Hearing [this] all the Brāhman assembly laughed. “Falling into greed [they said] the Brāhman has become mad !”

(3) “The bow whereby great kings have got defeat, Jarāsandha, Śalya, Śālva, Karna, Dur̥yodhan, with what impudence does the Brāhman desire to pierce that very target? The Brāhman has caused the warrior company to laugh, and the Kṣatriyas will say, ‘The greedy Brāhman ! Thus, for this reason does he make their hopes reversed.’ The Brāhman folk have come from very far. All this will be ruined by thy deed ! Why dost thou conceive so fond a hope, oh Brāhman, here ?”

(4) Speaking thus and seizing him, they forced him to sit down. On seeing this, the son of Dharma [Yūdhishthir] said to the Brāhman, “For what reason, oh Brāhman, do you make prohibition? Each man knows best what is his own capacity. That target which so many kings abandoned hope of piercing, what person shall go to pierce that, unless he possess the power [to do so]? If he fails to pierce it, he will himself obtain shame. So what need is there of all of us to make prohibition?” On hearing Yūdhishthir’s words, they all let him go. And then Dhanañjay approaches the bow.

(5) All the Ksatriyas laugh and make mockery. "We see the Brāhmaṇ make his attempt with an impossible hope. The tremendous bow which has vanquished Suras and Asuras, with that this mendicant goes to pierce the target!" Some say, "Speak not thus to the Brāhmaṇ; this man, we guess, will be no ordinary person. See, Brāhmaṇs, in form defeating the God of Love, his two eyes [like] lotus leaves touch his ears*. His incomparable body has the splendour of the dark blue lotus. The beauty of his face, shining how brightly, makes a splendour. (6) His neck is a lion's; the crimson *bandhu-jiva* flower is like his lower lip. See his lovely twin eyebrows, and his wide forehead. How delightful is his dignified gait, like the elephant in rut. His twin arms rival the snake [in suppleness] reaching to his knee: his knees are formed (as supple as) an elephant's trunk. His heroism is like the sun hidden by a cloud; like the radiance of fire hidden in a heap of ashes." It seems to me in my mind that this one will pierce the target. What doubt remains herein, says Kāśī-dās [the poet].

§ LXXX. Having borrowed a *ser* of rice in her friend's house, in agitation Phullarā came to the door of her hut. Her left arm trembles and her right eye twitches as she sees at the door of the hut a girl with a full moon face. Making her obeisance the good woman makes enquiry, "What is your caste? Whose wife are you? Tell me a true story." Smiling is the shameless one, with joy at her heart; shameless she makes mock of Phullarā. "In Ilāvṛta is my home; by caste I am a Brāhmaṇi. From childhood I wander all alone. My abode is in a worshipful family; my ancestors were Ghoṣāl Brāhmaṇs. Seven co-wives dwell in the house—a terrible confusion! If you, dear Phullarā, give permission, let me for a few days take up my abode here." When so many words had come from the shameless one's mouth, Phullarā questions her, with poison at heart and honey in her mouth. Banished were hunger, thirst, and the hurry to be cooking!

"In such prime of youth, deserting your home why hast thou come to another's dwelling? Tell me, dear lovely one, why in your loneliness have you no fear to be wandering thus? Beating the dark blue hills [in depth of colour] your locks are interwoven with

* i.e. are wide and languishing.

jasmine blossoms, as though amused Fate had made the lightning fixed in your hair! For the curve of your cheek, and your dancing earring, and your face perfect in its curves as the moon, for the limits of your beauty what comparisons shall I offer? There is not one in all the three worlds?"

§ LXXXI. (1) Cloud on cloud gathers fast and comes bringing on the darkness; why do you keep me seated thus alone close by my door? In the day of business I remain in various businesses in the midst of various people. But today I am seated alone—in the expectation of you!

(2) If you do not give me your vision, if you make a spurning of me, how shall I live through such cruel cloudy weather? Opening my eyes towards the far distance, I stay only looking, looking, and my soul wanders wailing on the heartless wind.

§ LXXXII. Today on this stormy night is thy rendezvous, companion of my soul, oh my friend! The sky wails as one without hope. No sleep cometh to my eyelids. Opening the door, oh dearest one, I look out again and again, companion of my soul, my friend!

Outside I can see nothing; where lies thy path, that is what I ponder. On the marge of what deep forest, in the midst of what profound darkness, are you coming ever, companion of my soul, my friend?

§ LXXXIII. For the sake of meeting me, art thou coming since when? Thy sun and thy moon shall keep thee concealed—where? At dawn and dusk of how many ages does thy footfall sound; secretly thy messenger has gone within my heart calling me to come!

Ah, dear wayfarer! today, flooding my whole heart, again and again a strange joy has arisen tremulous. As though the time were come today; as though were finished all my toil. The breeze cometh, Lord and Master, redolent of Thee!

THE BENGALI CHARACTER IN PRINT AND WRITING.

The character in which the Bengali and Assamese languages are written and printed is an ancient and beautiful variety of the Deva-nāgarī character used for writing Sanskrit and some of the modern languages of India, such as Hindī and Marāṭhī.

The initial forms of the vowels (also used when the letters are written separately) are as follows:

Vowels, স্বর-বর্ণ, *svaṛ-varṇa*.

অ, *a*; আ, *ā*; ই, *i*; ঈ, *ī*; উ, *u*; ঊ, *ū*; ঋ, *r*; এ, *e*;
ঐ, *ai*; ও, *o*; ঔ, *au*.

CONSONANTS.

The simple forms (i.e. not compounded with other consonants) are as follows. Note that every consonant, if not followed by some other vowel than *a*, is pronounced with *a*, which is consequently only written as an initial. Thus the words *śatataṁ nagar*, '(the) hundredth city' would be written in Deva-nāgarī or Bengali character *śttm ngr*,
শততম নগর ।

Consonants, ব্যঞ্জন বর্ণ, *vyañjan varṇa*.

ক, *ka*; খ, *kha*; গ, *ga*; ঘ, *gha*; ঙ, *ṅa*¹;
চ, *ca*; ছ, *cha*; জ, *ja*; ঝ, *jha*; ঞ, *ña*²;
ট, *ṭa*; ঠ, *ṭha*; ড, *ḍa*; ঢ, *ḍha*; ণ, *ṇa*;
ত, *ta*; থ, *tha*; দ, *da*; ধ, *dha*; ন, *na*;
প, *pa*; ফ, *pha*; ব, *ba*; ভ, *bha*; ম, *ma*;
য়, *ya*; র, *ra*; ল, *la*; ব, *va*;
শ, *śa*; ষ, *ṣa*; স, *sa*; হ, *ha*.

¹ Pronounced *ūwa* in saying the alphabet.

² Pronounced *īya* in saying the alphabet.

If it is desired that the 'inherent' vowel *a* should not be pronounced, the sign (◌), called *vi-rāma*, 'cessation,' may be written under the consonant. Thus বন is *bala*, 'speak,' but বন্ is *bal*, 'strength.'

The symbol ◌ (anu-svar) following a vowel, has in Bengali the sound of English *ng* in 'rung,' 'hang,' etc. For instance, স্বতরা◌, 'consequently.' The transliterated symbol is *in*, as *sutarām*.

The symbol ◌ (candra-vindu, 'moon (and) dot' (transliterated by ◌) nasalises the vowel over which it is written. Thus উঁচান, *ūcāna*, 'raised up'; ফাঁদ, *phād*, 'a snare.'

The symbol *vi-sargaḥ* (v. page 5) is written and printed ঃ; thus দুঃখ, *duḥkha*, 'sorrow'; তপঃপ্রভাব, *tapahprabhāv*, 'virtue of *tapas*,' religious austerity.

Vowels, other than *a*, when written after consonants, assume the following forms. (I take the letter ক, *k*, as an example.)

কি, *kā*; কি, *kī*; কী, *kī*; কু, *ku*; কূ, *kū*; ক্র, *kr*; কে, *ke*;
কৈ, *kai*; কো, *ko*; কৌ, *kau*.

When two or more consonants are pronounced together without any intervening vowel, they are regarded as যুক্তাক্ষর, *yuktākṣar* (*yukta + akṣar*) 'joined letters,' or 'compound consonants.' As a rule, the consonants thus compounded are written one under or beside the other with modifications of shape too slight to prevent easy recognition. Thus ক্লেশ, *kleś*, 'pain'; কুকুর, *kukkur*, 'a dog'; লজ্জা, *lajjā*, 'shame'; উচ্ছন্ন, *ucchanna*, 'ruined.'

When *y* is second in combination it takes the form *ṣ* (called *ya-phalā*; thus, সত্য, *satya*, 'true'; মূল্য, *mūlya*, 'price.'

The letter *r*, preceding another consonant or consonants, assumes the form (ʼ) and is called *reph*; thus, হর্ষ, *harṣa*, 'joy'; কর্ত্তা, *karttā*, 'a lord'; কর্ম্ম, *karmma*, 'a deed'; বর্ত্তমান, *varttamān*, 'existing.'

Unaspirated 'touch letters' are doubled by preceding *r*, as are *va*, *bha*, and *ma*. *dha* becomes *ddha*.

The letter *ra*, following another consonant, assumes the form ৳, called *ra-phalā*, as in সূত্র, *sūtra*, 'thread'; শ্রবণ, *śravaṇ*, 'hearing'; প্রবাদ, *pra-vād*, 'a proverb'; প্রকাশ, *prakāś*, 'evident.'

Note the following compounds of *ra-phalā*:

ক্র, *kra*; ত্র, *tra*; ত্ত্র, *ttra*; ত্ত্র, *ntra*; ত্ত্র, *ndra*; স্র, *sra*.

The compound *ru* is written ৳ and *rū* becomes ৳.

Similar are ৳, *bhru*; ৳, *bhrū*; ৳, *srū*; ৳, *dru*; ৳, *drū*.

Other modified forms of *u* are

গু, *gu*; শু, *śu*; ত্তু, *ntu*; ত্তু, *stu*.

Note also হু, *hu*; হ্র, *hr*; and ৳ for ত্ত = *t*.

The following compounds of nasals should be noted:

(ঙ, *ṅa*) ঙ্গ, *ṅka*; ঙ্খ, *ṅkha*; ঙ্গ, *ṅga*; ঙ্খ, *ṅgha*.

(ঞ, *ñā*) ঞ্গ, *ñca*; ঞ্খ, *ñcha*; ঞ্গ, *ñja*; ঞ্খ, *ñjha*.

(ণ, *ṇa*) ণ্গ, *ṇta*; ণ্খ, *ṇtha*; ণ্গ, *ṇda*; ণ্খ, *ṇdha*; ণ্গ, *ṇna*.

(ন, *na*) ন্গ, *nta*; ন্খ, *ntha*; ন্গ, *nda*; ন্খ, *ndha*; ন্গ, *nna*; ন্খ, *nva*.

(ম, *ma*) ম্গ, *mpa*; ম্খ, *mpha*; ম্গ, *mba*; ম্খ, *mbha*; ম্গ, *mna*;

ম্খ, *mma*.

The following compounds of sibilants should be noted :

(শ, স) শ্চ, *śca*; শ্ছ, *ścha*; শ্ন, *śna*.
 (ষ, ঙ) ঙ্গ, *śga*; ঙ্গ, *śta*; ঙ্গ, *śtha*; ঙ্গ, *śna*; ঙ্গ, *śpa*; ঙ্গ, *śva*.
 (ন, স) স্গ, *śga*; স্খ, *śkha*; স্ত, *śta*; স্ত, *śtta*; স্প, *śpa*;
 স্ফ, *śpha*; স্ম, *śma*; স্ন, *śna*.

The following double letters may be puzzling at first sight:

ক, *kka*; চ, *cca*; ছ, *cca*; জ্জ, *jja*; ট্টি, *tta*; ত্তি, *tta*; থ্খ, *ttha*;
 দ্ধ, *dda*; ধ্ধ, *ddha*; ম্ম, *mma*; ব্ভ, *vva*; ভ্ভ, *bbha*.

The following are common compounds :

ক্ষ, *kṣa*; ক্ত, *kta*; গ্ধ, *gdha*; জ্ণ, *jña*; ব্ধ, *bda*; ব্ধ, *bdha*;
 হ্ণ, *hna*; ত্ম, *tma*; দ্ম, *dma*; ভ্ধ, *dbha*; হ্ম, *hma*; হ্ণ, *hya*;
 ন্ম, *nma*; দ্ব, *dva*; জ্জ, *bja*; ব্ভ, *tva*; ত্ত্ব, *tva*; হ্ণ, *hva*.

This printed character can be written rapidly as a current script. In order to show the nature of this script, I give below (1) in print and (2) in transliteration part of a letter on the subject of metre written to me by the poet Sir Rabindranath Tagore. (I should perhaps say that Sir Rabindranath's handwriting is more legible than the average Bengali's script.) I also give in facsimile a few lines of the letter.

[illegible]

Facsimile of a specimen of the handwriting of the poet Rabindranath Tagore.

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০

শিলাইদহ

নদিয়া

৬ই ফাল্গুন, ১৩২০

Silāidaha

Nadiyā

6i Phālguṇ, 1320.

প্রিয়বরেষু

priya-vareṣu,

আপনি যখন আমাকে ইংরেজিতে পত্র লেখেন, তখন
 āpani yakhan āmāke Ihrejite patra lekhen, takhan
 আমার কর্তব্য আপনাকে বাংলা ভাষায় তাহার উত্তর দেওয়া,
 āmār karttavya āpanāke Vāṇlā bhāṣāy tāhār uttar deoyā,
 নহিলে ঠিক পাল্টা জবাব হয় না। আপনার দেশে আমার
 nahile thik pālṭā jabāb hay nā. āpanār deśe āmār
 যত বন্ধু আছেন সকলকেই আমার ইংরেজিতে চিঠিপত্র
 yata bandhu āchen sakal-ke-i āmār Ihrejite ciṭhi-patra
 লিখিতে হয়। ভাগ্যগুণে একটি লোক পাইয়াছি যাহার
 likhite hay. bhāgya-guṇe ek-ṭi lok pāiyāchi yāhār
 কাছে আমার আপন ভাষায় মনের কথা খুলিয়া বলিবার
 kāche āmār āpan bhāṣāy maner kathā khuliyā balibār
 কোন বাধা নাই। এমন সুযোগ বৃথা নষ্ট করিব কেন?
 kona bādhā nāi. eman su-yog vrthā naṣṭa kariba kena?
 ইংরেজি ভাষার কাছে পদে পদে আমি যে কত অপরাধ
 Ihreji bhāṣār kāche pade pade āmi ye kata aparādh
 করিয়া থাকি, তাহার আর সংখ্যা নাই; কলমের মুখে
 kariyā thāki, tāhār ār saṅkhyā nāi; kalamer mukhe

আপনাদের শ্রাকরণের হৃদয় বিদীর্ণ করিয়া দিই, কত
 āpanāder vyākaraṇer hṛday vi-dīrṇa kariyā dii, kata
 অস্ত্রের অস্ত্রায় অপস্ত্রয় করি, কত article কে বিনাদোষে
 avyayer a-nyāy apa-vyay kari, kata article-ke vinā-doṣe
 বর্জন করি এবং বিনা কারণে গ্রহণ করিয়া থাকি। এ
 varjjan kari evaṁ vinā kāraṇe grahaṇ kariyā thāki. e

সত্ত্বেও আপনাদের ইংরেজি ভাষা সরস্বতী তাঁহার এই
 sattve-o āpanāder Inreji bhāṣā Sarasvatī tāhār e-i

অধম সেবকটিকে যে এত দয়া করিলেন তাহা স্মরণ করিয়া
 adham sevak-ṭi-ke ye eta dayā karilen tāhā smaraṇ kariyā
 আমি বিস্মিত হইতেছি। শ্বেতদ্বীপের শ্বেতভূজা ভারতীকে
 āmi vi-smita haitechi. Sveta-dvīper śveta-bhujā Bhārati-ke

যখন আমার কাব্যপুষ্প দিয়া পূজা করিয়াছি, তখন
 yakhan āmār kāvyā-puṣpa diyā pūjā kariyāchi, takhan
 তাহা আমি আমার সাধ্যমত যত্নপূর্বক চয়ন করিয়াছি
 tāhā āmi āmār sādhyā-mat yatna-pūrvvak cayan kariyāchi
 এবং তাঁহার প্রসাদও পাইয়াছি কিন্তু আমার এই শুষ্ক
 evaṁ tāhār prasād-o pāiyāchi kintu āmār e-i śuṣka

পত্রগুলি যখন তাঁহার গায়ে গিয়া পড়ে তখন স্পষ্টই
 patra-gulā yakhan tāhār gāye giyā pare takhan spaṣṭ-i
 দেখিতে পাই তাঁহার মুখ অপ্রসন্ন হইয়া উঠে। অতএব
 dekhite pā-i tāhār mukh a-prasanna haiyā uṭhe. atae v

যেখানে সম্ভব সেখানে এ অপরাধ আর বাড়াইব না,
 ye-khāne sambhav se-khāne e aparādh ār bārāiba nā,

পত্র আপনাকে বাৎলাতেই লিখিব।
 patra āpanā-ke Vāṁlā-te-i likhiba.

ছন্দ সম্বন্ধে আপনি যে আলোচনা করিতেছেন, আমি বড়
 chanda sam-bandhe āpani ye ālocanā karitechen, āmi bāṛa
 আনন্দ পাইয়াছি। বাৎলা ছন্দ সম্বন্ধে আজ পর্য্যন্ত
 ānanda pāiyāchi. Vāṁlā chanda sam-bandhe āj parīyanta
 কোন বাঙ্গালী কোন কথা কহে নাই। আমার ইচ্ছা ছিল
 kona Vāṅgālī kona kathā kahe nāi. āmār icchā chila
 কিছু লিখিব, কিন্তু আমার কলম অনঙ্গ হইয়া আসিয়াছে,
 kichu likhiba, kintu āmār kalam alas haīyā āsiyāche :

এখন সে আর নিজের বেগে চলে না, তাহাকে ঠেলিয়া চালাইতে
 ekhan se ār nijer vege cale nā, tāhāke ṭheliyā cālāite
 হয়। মোটর গাড়ির কল যখন বিকল হয়, তখন তাহাকে
 hay. moṭar gārīr kāl yakhan vi-kal hay, takhan tāhāke
 ঠেলা গাড়ি করা সহজ নহে, তখন তাহাকে বিশ্রাম করিতে
 ṭhelā gaṛī karā sahaj nahe, takhan tāhāke vi-śrām karite
 দেওয়াই ভাল।
 deoyā-i bhāla.

আপনি বলিয়াছেন আমাদের উচ্চারণের ঝোকটা আরম্ভে পড়ে;
 āpani baliyāchen āmāder uccāraṇer jhōk-ṭā ārambhe paṛe;
 ইহা আমি অনেক দিন পূর্বে লক্ষ্য করিয়াছি। ইংরেজীতে
 ihā āmi anek din pūrvve lakṣya kariyāchi. Ingrejī-te
 প্রত্যেক শব্দেরই একটি নিজস্ব ঝোক আছে; সেই বিচিত্র
 pratyek śabder-i ek-ṭi nijasva jhōk āche; se-i vi-citra
 ঝোকগুলিকে নিপুণভাবে ব্যবহার করা দ্বারা-ই আপনাদের
 jhōk-guli-ke nipuṇ-bhāve vyavahār karā dvārā-i āpanāder
 ছন্দ সঙ্গীতে মুখরিত হইয়া উঠে। সংস্কৃত ভাষায়
 chanda saṅgīte mukharita haīyā uṭhe. Saṁskṛta bhāṣāy

বৌক নাই কিন্তু দীর্ঘ হ্রস্ব স্বর ও যুক্ত ব্রঞ্জন বর্ণের
 jhōk nāi, kintu dirgha hrasva svar o ŷukṭa vyañjan varṇer
 মাত্রা বৈচিত্র্য আছে তাহাতে সংস্কৃত ছন্দ ঢেউ
 mātṛā vaicitrya āche. tāhāte Sanskrṭa chanda ḍheu
 খেলাইয়া উঠে; যথা
 khelāiṃyā uṭhe; yathā—

অল্পভূতর স্থাং দিশি দেবতাস্মা

উক্ত বাক্যের যেখানে যেখানে যুক্ত ব্রঞ্জনবর্ণ বা
 ukta vākṇer ṇe-khāne ṇe-khāne ŷukṭā vyañjan-varṇa vā

দীর্ঘস্বর আছে সেখানেই ধ্বনি গিয়া বাধা পায়, সেই
 dirgha-svar āche, se-khāne-i dhvani giyā bādhā pāy, se-i
 বাধার আঘাতে হিল্লোলিত হইয়া উঠে।
 bādhār āghāte hillolita haiyā uṭhe.

যে ভাষায় এইরূপ প্রত্যেক শব্দের একটি বিশেষত্ব আছে, সে
 ṇe bhāṣāy e-i-rūp pratyek śabder ek-ṭi viśeṣatva āche, se
 ভাষার মস্ত একটি সুবিধা এই যে প্রত্যেক শব্দটিই
 bhāṣār masta ek-ṭi su-vidhā e-i ṇe pratyek śabda-ṭi-i
 নিজেকে জানান দিয়া যায়, কেহই পাশ কাটাইয়া আমাদের
 niṇe-ke jānān diyā yāy, keha-i pās kāṭāiṃyā āmāder
 মনোযোগ এড়াইয়া যাইতে পারে না। এই জন্য যখন একটা
 manoyog eṛāiṃyā yāite pāre nā. e-i janya ṃakhan ek-ṭa
 বাক্য (sentence) আমাদের উপস্থিত হয় তখন তাহার
 vākya (sentence) āmāder upasthit hay takhan tāhār
 উচ্চনীচতার বৈচিত্র্যবশত একটা সম্পূর্ণ চেহারা দেখিতে
 ucca-nichatār vaicitrya-vaṣata ek-ṭā su-spaṣṭa cehārā dekhite

পাওয়া যায় । বাংলা বাক্যের অসুবিধা এই যে একটা কোঁকের
 paoyā yāy. Vānlā vākyer a-suvidhā e-i ye ek-tā jhōker
 টানে একসাঙ্গে অনেকগুলি শব্দ অনায়াসে আমাদের কাণের
 tāne ek-saṅge anek-gulā śabda an-āyāse āmāder kāṇer
 উপর দিয়া পিছলিয়া চলিয়া যায় । তাহাদের প্রত্যেকটার সঙ্গে
 upar diyā pichaliyā caliyā yāy. tāhāder pratyek-tār saṅge

স্পষ্ট পরিচয়ের সময় পাওয়া যায় না । ঠিক যেন
 su-spaṣṭa paricayer samay pāoyā yāy nā. ṭhik yena
 আমাদের একান্নবর্ত্তি পরিবারের মত । বাড়ীর কর্তাটিকেই
 āmāder ekānnavartṭi parivārer mat. bāṛir karttā-ti-ke-i

স্পষ্ট করিয়া অনুভব করা যায়, কিন্তু তাহার পশ্চাতে তাহার
 spaṣṭa kariyā anu-bhav karā yāy, kintu tāhār paścāte tāhār

কত পোশ্য আছে, তাহারা আছে কি নাই, তাহার হিসাব
 kata poṣya āche, tāhārā āche ki nāi, tāhār hisāb

রাখিবার দরকার হয় না ।

rākhibār darkār hay nā.

এই জন্ত দেখা যায় আমাদের দেশে কথকতা যদিচ
 e-i janya dekhā yāy āmāder deśe kathakatā yadica

জনসাধারণকে শিক্ষা এবং আমোদ দিবার জন্ত তথাপি
 jan-sādhāraṇke śikṣā evain āmod dibār janya tathāpi

কথক মহাশয় ক্ষণে ক্ষণে তাহার মধ্যে মন্যচোচ্ছন্ন
 kathak mahāśay kṣaṇe kṣaṇe tāhār madhye ghana-
 গণস্কৃত..... ghaṭācchanna

Saṁskṛta.....

ଏକ ବୃକ୍ଷ ଅଗ୍ନିଗଣେ ଆଶେର ଗୋଟିଏ ଅଂଶ ବାସି
 ଯାକିତ । ଅଗ୍ନିଗଣ ଆଶେର ବାସିତେ ଗୋଟିଏ ଅଂଶ
 ହିରାକାସ ବାସିତ ଏବଂ ମୃଗମାନ ବାସିତେ ଦୁଇଟି ଅଂଶ
 ଗର୍ଭାମ୍ବିକା ଗର୍ଭାସିତ ଦିଅ । ଏକ ମିନି ଏକ ଅଂଶ
 ବାସିତ, ଦିଅ, ଏହି ଗର୍ଭାମ୍ବିକା ବୃକ୍ଷେ କେତେ ଦୂରୁ ।
 ଆଶେର ଦିଅସିତ ଦିଅସିତ ଅଂଶ ଅଂଶ ବାସିତ ଯାକିତ;
 ଆଗାମ୍ବିକା ଆଶେର ବାସିତେ ନା, ଏବଂ ଗର୍ଭାସିତ ନେ
 ଆଶେର ବାସିତା ଆଗାମ୍ବିକା ବାସିତେ, ଗର୍ଭାମ୍ବିକା ଗର୍ଭା
 ଆଶେର ବାସିତେ ଦିଅ ନା ।

VOCABULARY

The dictionary order of the Bengali letters is as follows: A, Ā, I, Ī, U, Ū, R, E, AI, O, AU, Ī, K, KH, G, GH, N, C, CH, J, JH, N, T, ṬH, D, ḌH, N, T, TH, D, DH, N, P, PH, B, BH, M, Y, R, L, V, Ś, Ṣ, S, H.

(S) after a word means Sanskrit, i.e. a *tatsama*; (B) means a *tabhava*; (H) indicates a Hindostānī word; (P) means Persian and (A) Arabic. Portuguese words are marked as (Port.). English words are indicated in the text where they occur, and are not given in the vocabulary.

The stems of verbs are printed in capital letters; thus: *JĀN-*, 'know.'

aṁśa (S), part, share
aṁśu (S), ray, radiance, mote
a-kṛta-jña (S), not recognising that which is done (*kṛta*), ungrateful
a-gatyā (S), (instrumental case of *a-gati*), resourceless, of necessity
agni (S), fire
agni-amśu (S), rays of fire
agra (S), front, beginning, point, in locative *agr-e* means 'before.' In Bengali this becomes *āg-e*
agra-sar (S), going before, advancing
Aṅgada (S), son of Bali, king of the monkeys
aṅgi-kār (S), making acquiescence
aṅguri (B), finger-ring (from Sanskrit *aṅguri*, 'finger')
ata-ev (S), therefore
ataḥ-par (S), thereafter
ati (S), over, beyond, exceedingly, very
ati-śay (S), more, very
ati-śāy-ya (S), excess, superfluity
atita (S) (*ati-ita*), gone by, past
a-tul (S), unequalled, fem. *a-tulā*
a-dṛṣṭa (S), the invisible, fate
ad-bhuta (S) (*ati-bhuta*), transcendent, strange, remarkable
adhik (S), excessive, superfluous, surpassing, more

adhikūṁśa (S) (*adhika-aṁśa*), greater part
adhi-kār (S), administration, control, domination, property
adhi-śhātri (S), superintendent, guardian
a-dhir (S), unsteadfast, inconstant, pusillanimous
adhuna (S), now, contemporary
adho-vadan (S), (with) downcast face
adhy-ayan (S) [going to a teacher], study, reading
an-antār (S), having no interval, immediately after
an-icchā (S), unwillingness; *an-icchā-svate-o*, in spite of unwillingness
anu-kāl (S), toward the bank, facing, suitable, agreeable, favourable
anu-kṣaṇ (S), every moment, continually
anu-graha (S), favour, kindness
an-uccārta (S), un-pronounced
anu-ja (S), born after, younger
an-upam (S), incomparable
anu-mati (S), approbation, assent
anu-rodh (S), compliance, gratification
anu-sandhān (S), scrutiny, search after

anu-sār (S), following, conformity;
loc. *anusār-e*, in accordance with
an-ek (S), more than one, various,
many

anek-gulī (B), many, various
anta (S), border, limit, end
antar (S), inner, other
antar-āy (S), obstacle, interval
antar-hīta (S), vanished
andha-kār (S), making blind, dark,
darkness

Anna-dā (S), 'giving food,' the
name of a goddess, also *Anna-*
pūrnā; cf. Latin *Anna Perenna*.
Used as a first name of Hindus
anya (S), other, different from
anya-tra (S), elsewhere, on the
other hand

anya-thā (S), the contrary, the re-
verse, contradiction

anya-din (S), another day
anya-rūp (S), other form, or fashion,
or manner

anyānya (S) (*anya-anya*), various,
other

a-nyāyā (S), unlawful, un-
righteous

apa-rādh (S), transgression, guilt,
offence

apa-rādhī (S), guilty, sinful
aparāhna (S) (*apara-ahna*), after-
noon; *a-velā*, afternoon-time

apekṣā (S) (*apa-ikṣā*), overlooking
a-bal (S), without force or strength

a-bhadra (S), baneful, mischievous
a-bhay (S) (fem. *a-bhayā*), fearless,
shameless

a-bhāgi (S), luckless, unfortunate
(fem. *a-bhāginī*)

a-bhāv (S), non-existence, absence,
lack

abhi (S), unto, near, against, for

abhi-prāy (S), object, intention,
wish

abhi-yog (S), charge, prosecution
abhi-vy-akta (S), manifested

abhi-sandhi (S), intention, scheme
abhi-sār (S), an attendant, follower

abhy-utthān (S), rising, ascendancy
a-maṅgal (S), unpropitious

a-mal (S) (fem. *a-malā*), spotless, pure

ari (S), enemy, adversary; *ari-*
mājhe, in the midst of enemies

Arijun (S), one of the five Pāṇḍav
brothers in the Mahābhārata

arita (S), pained, distressed
artha (S), business, aim, meaning,
gain, property, wealth

arthāt (S), in meaning, that is
alpa (S), small, little, insignificant;

alpa-dīne, in a few days

ava-gata (S), understood, known
ava-dhi (S), limit, up to, since

ava-śeṣ (S), residue, remainder
ava-sanna (S), ended, spent,
waned

ava-sthā (S), state, condition
ava-sthān (S), dwelling, abide

a-vāk (B), speechless
a-vilamba (S), without delay

a-vy-ā-hati (S), release
a-śeṣ (S), ceaseless

aśru (S), a tear
aśru-jal (S), water of tears

aśru-pāt (S), falling of tears, shed-
ding of tears

aśru-may (S), tearful
aśva (S), a horse. [B. *ghoṛā*]

a-san-tuṣṭa (S), not pleased, dis-
pleased

a-sam-artha (S), incapable of
a-sam-bhav (S), improbable

a-sahāy (S), without help
asura (S), evil spirit, demon; (cf.

asura)
a-sthir (S), not firm, unsteady, un-
settled

a-svi-kār (S), un-consenting, not
confessing

ā-in (A), a law, a canon. (*ā-in*
kānun is a common phrase)

ā-ilā (B), poetical for *ās-ile*,
camest

ā-kār (S), aspect, external appear-
ance

ā-kāś (S), clear space, sky
ākhi (B) (cf. S. *akṣi*), eye

Ākhaṇḍal (S), 'breaker,' name of
Indra

āg, *āg-e* (B), before; (v. *agra*)

ā-graha (S), pertinacity, favour
āgrahātīṣay (S) (*āgraha-atīṣay*),
 great pertinacity
ā-caraṇ (S), performance, conduct
ācchā (H) (*acchā*), good, well, very
 well!
ā-cchādita (S) (*ā-chād*), covered
ĀCH- (B), be, exist
āj, *āji* (B), today
ā-jānu (S), as far as the knee
āj-ke (B), poetical (and colloquial)
 for *āj*
ā-jñā (S), order, command
āṭ (B), eight
ār-kāṭhā (B), cross-beam
ārhhāi (B), two and a half; *ārhhāi-ṭā*,
 the hour of half past two
ātmā (S), soul, self; (pronounce
āttā)
ātma-vṛttānta (S), self description,
 own history
ā-dar (S), respect, regard, affection;
ādar-e or *sādar-e* (*sa-ādare*), with
 love
ādi (S), beginning, beginning with;
 i.e. and the rest
ādhār (B), the *tadbhava* form of
andha-kār
ādhā (B), *tadbhava* form of *ardha*,
 half
ādh-ghanṭā (B), a half hour
ĀN- (B), bring, convey towards
ā-nanda (S), joy
ā-nayan (S), bringing near
ā-nandita (S), delighted
ā-patti (S), occurrence, ('falling
 to'), misfortune, objection
āpan (B), possessive adjective, own
āpani (B), self. Term of respect;
 yourself, your honour
ā-panna (S) (*ā-pad-na*), gotten or
 fallen into (a *pad* or state of)
ā-pād-mastak (S), up to foot and
 head, from head to foot
ā-baddha (S), bound, constrained
ā-bhā (S), lustre, splendour
āmā-r (B), genitive of *āmi*, I.
ama-re, poetical for *āmā-ke*
āmā-sabā (B), poetical for *āmarā*
sakal, we all

ār (B), other, and, *Ār ek*, another
āranya (S), forest tract
ārambha (S), setting about, under-
 taking, beginning
ārām (S), enjoyment, pleasure,
 ease; *ārām-e*, at ease, easily,
 quickly
ār-o (B), other, also
ār-lay (S), dwelling, house, abode
ālo (B) (*tadbhava* form of *ā-lok*),
 light
ālwān (B), a shawl or wrapper
āvāśyak (S), necessary, inevitable;
 (v. *vaś*)
āvār (B) (= *ār-vār*), another time,
 again
āvṛta (S), surrounded, covered,
 overspread
āsā (S), hope, expectation
āsātita (S) (*āsā-atita*), beyond ex-
 pectation
āscarīya (S), wonderful, strange,
 prodigious
ā-śvās (S), breathing again, re-
 covery, consolation
ĀS- (B), come, arrive
ās-an (S), sitting, sitting down,
 seat, position
āsāl (A) (*āṣṭ*), capital stock
āsāmī (A), a client, dependant, ac-
 cused
āsār (S), downpour, heavy shower
ās-i (B), poetical for *ās-iyā*, having
 come
āste (H), for *āhiste*, slowly, by de-
 grees
ā-hār (S), taking, taking food, food
āhār-bandha (S), suspension of
 food, food-stopped
āhār-sthān (S), dining-place
ā-hvān (S), calling, invocation
ā-hlād (S), recreation, joy
ā-hladita (S), rejoiced
āngit (S), gesture, sign, signal
icchā (S), wish, desire
iti (S), so, thus, this much; (written
 at end of a letter, etc.)
iti-pūrvve (S), before this
iti-madhye (S), in midst of this,
 herein

ity-ādi (S), beginning with this, etcetera
ithe (B) [= S. *ittham*], herein, *ihā-te*
īdur (B), mouse, rat
Ilāvṛta (S), the region containing mount Meru
ihā (B), this

īsat (S), slightly, a little, somewhat;
īsat hāsya = sou-rire, a smile

ui (B), a white ant, *termes bellicosus*
ui-māṭi (B), an ant-hill, earth from an ant-hill

uk-ta (S), spoken, uttered
uk-ti (S), speech, utterance
ucit (S), proper, becoming, suitable
ucca (S), high; *ucca-śikṣā* (S), higher education

uccais (S), high, above, loud;
uccaīh-svar, a loud voice
uc-chvāsita (S), exhaled, unfolded, in bloom

UTH- (B), arise, climb (see § XXXI)
UR- (B), fly; (S. *uḍ-*)

uttam (S), highest, supreme, best
uttar (S), upper, higher, better, left, northern, last, last word, answer

uttar-vākya (S), speech in answer
ut-tejita (S), excited
ut-thān (S) (*ut-sthān*), arising, rise, resurrection

ut-pāṭita (S), plucked up, uprooted
ut-sāha (S), power, energy, effort, inclination

UD-DHĀR- (B), release, succour
ud-bhav (S), origin, birth, appearance

ud-yata (S), prepared, ready
ud-yam (S), raising, effort, diligence
udhār (B), loan, borrowing (poetical)
uni (B), he

UN-MIL- (B), open (of eyes)
upa-karan (S), accessory, implement, munitions

upa-nīta (S), brought, arrived
upa-mā (S), comparison, likeness, simile

upa-śukta (S), suitable, fitting
upar (B), over, superior
upa-lakṣa (S), pretence, overlooking
upa-vās (S), fasting
upa-sthit (S), present, at hand
upa-hās (S), laughter, mockery
upāy (S) (*upa-ay*), means, stratagem
upārjjan (S) (*upa-arjjan*), acquisition

Urmilā (S), sister of Sītā and wife of Lakṣman

ul-lās (S), joy, rejoicing; *ullās-dhvani*, shouts of joy

uhā (B), this; genitive, *uhā-r*

ṛṇ (S), debt, loan

ṛṇ-dān (S), gift of loan

ṛṇ-saṃgraha (S), collection of loan

e, e-i (B), this

ek (S), one (added to a numeral, means 'about')

eka-dū (S), one day, once upon a time

ekā, ekāki (S), alone (fem. *ekākini*)

ekesvari (S), *eka-īsvari*, alone

ek-tu (B), a little

ek-tukarā (B), a bit, a fragment

ek-dṛṣṭe (S), with one look, with fixed gaze

ek-rūp (S), one kind, one sort, a sort

ek-rār (S), one time, once

e-kṣaṇ (S), this time, now

e-khan (B), *tadbhava* of *e-kṣaṇ*

e-khān (B) (*e-sthān*), this place, here

egūra (B), eleven

ejāhār (A) (*izahār*), declaration, deposition; *ejāhār-kāle*, at time of deposition

e-ta (B), this much, so much; (cf. *ṣa-ta, ta-ta, e-ta, a-ta, ka-ta*)

etad-dvārā (S), by means of this

etek (B) (*eta-ek?*), about so much

e-man (B), this like, such

e-r (B) (= *ihār*), of this

e-rūp (S), this way, thus

e-vaṃ (S), used in Bengali for the conjunction 'and'

e-vār (S), this time

e-ve (B), now; (cf. *ta-ve, ka-ve, ṣa-ve*)

es-a (B) (= *ā-i-sa*, *ās-io*), come

ai (B), that, that one

okūlati (A) (*wakūlati*), the office of a *wakīl* or pleader

osadh (S), medicine, drug

ohe! (B), exclamation, oh!

ka-i (B) (= *ko-thāy*), where

ka-ila (B) (= *kahila*), (he) said

kakṣa (S), enclosure, room, armpit

ka-khana (B), ever, at any time

kari-kāth (B), a beam in a roof

kaṇṭha (S), neck, throat, voice

kaṇṭha-kalakala-ninād (S), confused cry of throats

kaṇṭha-rodh (S), (with) throat obstructed, choked with emotion

ka-ta (B), how much

katak (B) (*kata-ek*), a little

kati-pay (S), some, a few

kath-ā (S), conversation, talk, subject of talk, a thing, an affair, a subject

kathā-vārttā (S), conversation

kathopakathan (S) (*kathā-upa-kathan*), conversation

kanak-latā (S), gold creeper

kanyā (S), virgin, girl, daughter

kapot (S), cheek

kaḥari (S), lock of hair

kam (B), less

kaṃal (S), lotus

kaṃala-kānan (S), lotus-thicket

kaṃala-dal (S), lotus-leaf

kaṃala-dala-vihārīṇī (S), disporting herself on lotus leaves

kaṃala-mukhi (S), with lotus face

Kaṃalā (S), a name of the goddess Lakṣmī

ka-y-ek (B) (*kata-ek*), a few

kar (S), hand, elephant's trunk

kar (S), ray, duty, tax

KAR- (B), make, do

kar-ā (B), done; *kar-ā-y*, on doing

karūla (S), prominent, gaping, formidable

kar-i (S), elephant (the beast with the hand)

kari-kar (S), elephant's 'hand' or trunk

karuṇā (S), pity; *karuṇā-may*, pitiful

Karṇa (S), a hero of the Mahābhārata, king of Bengal

kar-tavya (S), do-able, feasible, what should be done

kar-mma (S), a deed, an act

Karma-sūtra (S), the thread of deeds, the result of good and evil deeds personified

karvurottam (S), best of demons (*karvura-uttam*)

kalakala (S), confused noise

kalam-kātā (B), pen-cutting; *kalam-kātā churi*, penknife

kalā (S), small part, digit (of the moon)

Kalikātā (B), Calcutta

kalpanā (S), invention, fiction

kalpanātita (S), beyond conception (*-atita*)

kalyān (S), beautiful, auspicious; *kalyān-kar*, bringing good luck

kavi (S), seer, poet

kavi-rāj (S), lit. 'king of poets.' Has come to mean a physician in Bengali

ka-ve (B), ever, when

kaṣṭa (S), misfortune, trouble

KAH- (B), say, speak

kāj (B) (cf. S. *kāriya*), work, deed, business, profit; *kāj-karma*, business, affairs

kāch (B), vicinity; *kāch-e*, near

Kāñci (S), Conjeeveram

kāṭā (B), a thorn; (S. *kaṇṭak*)

KĀT- (B), cut, go by, elapse (of time)

KĀTĀ- (B), cause to cut, spend (of time)

kāṇ (B), ear; (S. *karna*)

kātar (S), timid, despondent, ill

KĀD- (B), weep, lament

kānan (S), wood, thicket

KĀND- (B), weep, lament

kāmaṭ (B), a bite

KĀMARĀ- (B), bite

kār (B) (= *kāhūr*), of whom, of what
kāraṇ (S), cause, occasion, because
 of

kāru-ke (B) (= *kāhūro-ke*), to any-
 one

kā-re (B), poetical for *kāhā-ke*, to
 whom

kār-īya (S), to be done, duty,
 business

kāl (S), due season, right time,
 appointed time, death. In Ben-
 gali, according to the context,
 'yesterday' or 'tomorrow.' If
 precision is necessary, say *āgāmi*
kalya, 'coming day' or *gatā*
kalya, 'gone day'

Kāśi (S), Benares

Kāśi-Dās (S), the author of the
 Bengali version of the Mahā-
 bhārata ('servant of Benares')

Kāśmīr (S), Cashmere

kāhār-o (B), anyone's

ki? (B), what? *ki janya*, for what
 reason?

kichu (B), a little, some

KIN- (B), purchase, buy

kintu (S), but, nevertheless

ki-yat (S), small, a little, some

ki-vā (B), or

kise, *kiser* (B), loc. and gen. of *ki*

kukur or *kukkur* (S), a dog

kuṭūr (S), a hut; *kuṭir-dvār*, hut-
 door

kuṭhār (S), a hatchet

kuṭriyā (B), a cottage

kundāl (S), an earring

kuṭūhal (S), pleasure, delight in,
 curiosity; *kuṭūhalī*, inquisitive

kumir (B), crocodile

kumbhīr (S), crocodile

kul (S), family, lineage, family
 honour

kuṭī (Turki), a coolie. The Ben-
 gali word is *majūr*

kusum (S), flower, blossom; *kusum-
 ita*, blooming

kṛpā (S), pity, compassion

kṛṣ-ak (S), ploughman, cultivator

ke (B), who?

Kekayī (S), or *Kaikeyi*, the wicked
 wife of king Daśaratha in the

Rāmāyaṇ, who was the means
 of sending Rām and Sītā into
 banishment

kēde = *kād-iyā*; see *KĀD-
 ke-na*, *ke-ne* (B), why? cf. *e-na*,
je-na etc.

ken-ā (B), past part. of *KIN-*

kēpe (B) (= *kāmp-iyā*), trembling

ke-man (B), of what kind

keval (S), only, nothing but, mere

keś (S), hair, locks

keha (B), anyone

kon (S), angle, corner, intermediate
 point of the compass. These are

N.E. *Isān-kon*, S.E. *agni-kon*,

S.W. *Nairṛti-kon*, N.W. *vāyu-*

kon

kothā (B) (*kon-sthā*), where? *kothā-
 y*, at what place?

kothāy-kār (B), of what place?

kon (B), which

kona, *kono* (B), any

kop (B), a cut, a slash

kop (S), anger

kolāhal (S), clamour, outcry, uproar

kauśal (S), welfare, skill, cleverness,
 prosperity

kram (S), step, progress; *kram-e*

kram-e, by degrees

klānta (S), fatigued, weary

kliṣṭa (S), tormented, worried

kleś (S), torment, pain, distress

kṣaṇ (S), time

kṣana-kāl (S), a little time

kṣat (S), a hurt, wound; (cf. B.
ghā)

kṣatriya (S), ruler, of the military
 caste

kṣudhā (S), hunger

khaga-rāj (S), bird-king, the fabled
 vulture Garura

khaṛga (S), a sword

khatmat (B), tossing about, agita-
 tion; *khatmat KHĀ-*, be agitated

KHĀSA- (B), be opened, bloom

KHĀ- (B), eat, devour

khāṭa (B), small, short, humble

khātā (B), erect, pricked up

- khān, khāni* (B), enclitic particle, used of flat things, broad things, etc.
- khābār* (B), a light afternoon meal
- khāl* (B), a canal, water-course
- KHŪJ-* (B), seek, search
- khud* (B), rice, paddy
- KHUL-* (B), open, p.p. *khol-ā*, opened, open
- khūsī* (P), happy, joyful
- khē'te* (B) (= *khā-ite*), to eat
- khelā* (S), play, a game
- kholā* (B), see *KHUL-*.
- gagan* (S), sky
- gagan-vidārī* (S), piercing the sky
- Gaṅgā* (S), Ganges, the Swift Goer, daughter of Himāvat
- Gaṅgā-snān* (S), bathing in Ganges
- gacchita* (B), entrusted
- GAṚ-* (B), mould, fashion
- gaṇ* (S), counting, calculation, numeration. Noun of number added to Sanskrit names of living beings to express plurality
- ga-ta* (S), gone, departed, past
- gati* (S), gait, course, way, means
- Gadāvarī* (S), name of a river
- gandha* (S), fragrance, odour
- gabhir* (S), deep, dense, inscrutable
- gaman* (S), a going; (*ā-gaman*, coming)
- gariyās* (S), honourable, preferable
- garvva* (S), pride
- garvita* (S), proud; *garvita-bhāve*, in haughty fashion
- gahan* (S), thick, impenetrable
- gahanā* (B), an ornament, jewel, trinket
- Gā-* (B), sing, chant
- gāch* (B), a plant, tree. Also enclitic particle added to things whose principal dimension is length
- gāri* (B), a cart, carriage, railway-carriage
- gāl* (B), cheek
- gālī* (S), execration, abuse
- giri* (S), the (heavy) mountain
- gīt* (S), a song, singing
- GŪJ-* (B), thrust in, enter
- guṇ* (S), bowstring, elemental quality, good quality, merit, virtue; (with numerals, multiple, -fold)
- guṇa-grām* (S), multitude of virtues
- guṇa-may* (S) (fem. *guṇa-mayī*), virtuous
- guṇa-vān* (S) (fem. *guṇa-vatī*), virtuous
- guṇa-hīn* (S), without bowstring, without good qualities
- guru* (S), heavy, important, spiritual guide, teacher; *guru-mahāśay*, a teacher in a village school
- guru-tar* (S), heavier, more important
- gūṛha* (S), secret, private
- gr̥ha* (S) (= *B. ghar*), house, premises, family (that which contains); *gr̥ha-dvār*, house-door
- gele* (B), absolute participle of *Ī-*
- gelen* (B), he went
- go!* (B), exclamation, 'you!'
- go-car* (S) ('cow-pasture'), reach, ken, view, extent
- goṛā* (B), stem, trunk, beginning
- gopan* (S), secret, hidden
- Go-pāl* (S), 'the cow-herd,' a name of Kṛṣṇa
- gol-māl* (B), confusion, tumult, disorder
- grām* (S), inhabited place, village
- grās* (S), swallowing, eclipse
- grīṣma* (S), summer, hot season; *grīṣma-kāl*, summer-season
- GHAT-* (B), happen, befall
- ghaṭanā* (S), a happening, occurrence
- ghaṭ-ikā* (S), a pot, a measure of time as originally measured by a water-clock
- ghar* (B), house, room, chamber; (v. *gr̥ha*)
- ghā* (B), wound, hurt
- ghār* (B), nape of neck
- ghās* (B), grass, fodder
- GHIR-* (B), surround
- ghī* (B) (= *S. ghṛta*), clarified butter
- ghum* (B), sleep, nap
- ghoṣanā* (S), proclamation
- Ghoṣāl* (B), Brāhman family name

cakra (S) (runner), wheel
cakṣu (S), eye
cañcal (S), unsteady, fickle, wavering
catur-dik (S), four points of compass, four sides, all round
catus-parīva (S), all sides
candra (S), 'shining,' the moon
candra-kalā (S), moon-digit
candra-mukhī (S), moon-faced
candroday (S) (*candra-uday*), moon-rise
camak (S), astonishment, surprise
caran (S), foot, foot-step, going
caran-dhvani (S), sound of foot, footfall
CAL- (B), move, move on, advance, walk
calat-śakti (S), power of motion
CĀ- or *CAH-* (B), look, desire, wish
cā (Chinese), tea
cākar (P), a servant, domestic
cākari (P), service
cā-pān (B), tea-drinking
cā-bāgān (B), tea-garden, tea-estate
cāri-vir (B), four heroes, Yūdhis-thir's four brothers as described in the Mahābhārata
cāru (S), agreeable, fair, lovely
CĀLĀ- (B), causal of *CAL-*, cause to move, conduct, lead
CĀH-; see *CĀ-*
cikitsak (S), physician
cikitsā (S), medical science
cīṭhī (H), a letter, note
citta (S), observation, thought, mind
CINT- (B), think, ponder
cintā (S), thought, reflection
cintānīta (S) (*cintā-anu-ita*), absorbed in thought
cira (S), long (of time), of long standing
cira-kāl (S), long time
cira-bhāgya-hīn (S), long deprived of good luck
cire (B) (= *cir-iyā*), tearing
al-koṭhā (B), 'hawk-house,' the roof house covering the stairs leading to a flat roof
cit-kār (S), noise, screaming

cup (B), silence
curi (B), theft, stealing
cul (B), hair
CULKA- (B), scratch (hair)
cēcā-cēci (B), crying and screaming, excited talk
cetan (S), animate, conscious, perception
ceye (B) (= *chāh-iyā*), looking at, comparing with, compared with, than
ceṣṭā (S), effort, exertion
cok (B) (= *S. cakṣu*), eye
cor (S), thief
chak (B), chessboard; *pāśār chak*, a board for playing chess
chatra (B), a line (in reading)
chay (B), six
CHĀR- (B), loose, free, give up
CHĀKĀ- (B), free, let loose
chārū (B), besides, in addition to
chāti (B), breast, bosom
chād (B), roof, covering
chāyā (S), shade, shadow
CHĪR (B), tear, lacerate
churi (S), knife
chele (B) *chāliyā*, a male child
jañjāl (B), noise, confusion
jan, (S) creature, man, person; (cf. *gens*)
Janak-duhitā (S), daughter of Janak, i.e. Sītā. Janak was king of Videha, 'he of the plough-banner,' because his daughter Sītā sprang up ready formed from the furrow when he was ploughing the ground and preparing for a sacrifice to obtain offspring
jananī (S), producer, mother
JANM- (B), be born
janma- (S), birth
janma-bhūmī (S), land of birth
jan-ya (S), cognate. In Bengali used as an indeclinable, meaning 'for the sake of'
JAM- (B), be squeezed, crowded
jamidār (P. *zamīn-dār*), land-holder
jay (S), victory

jayī (S), victorious
Jarāsandha (S), king of Magadha
jal (S), water

jala-da (S), 'water-giver,' a cloud
jala-devatā (S), a water-god
jala-dhar (S), 'water-bearer,' a cloud
jal-kal (B), 'water-mill,' a hydraulic press

JĀG- (B), awake

JĀN- (B), know, be aware; (S. *jñān*)

Jānakī (S), daughter of Janak, i.e. Sītā

JĀNĀ- (B), cause to know, tell, relate

jāti (S), birth, caste, race

jāyā (S), wife, spouse

jāyā (H. *jagga*), place

jāl (S), net

JIJÑĀS- (B), ask, enquire

jijñāsā (S), a question

JIT- (B), win, conquer

JIN- (B), defeat, surpass

jini' (B) (= *jini-iyā*), having surpassed

jiniḥ (A. *jiniḥ*), goods, things, merchandise

jīva (S), a living thing

jīvan (S), life

jīvan-dāyini (S), conferring life

JUṬ- (B), join, gather together, meet

JURĀ- (B), cool, refresh

jñān (S), knowledge, consciousness, thought

jyotsnā (S), moonlight

jyotsnā-may (S), consisting of moonlight

jharā (S), water-fall

jhī (B), daughter, servant-girl

JHUL- (B), swing, sway

jhum, jhum-jhum (B), jingling of anklets, etc.

ṭā, ṭi (B), enclitic particles of definition

ṭākā (B), coin, rupee, money

ṭukaṛā (B), morsel, piece

ṭhik- (B), exact, fit

THEKĀ- (B), jostle, obstruct

ḍāk (B), a call, a letter-post

ḍAK- (B), call, summons

ḍākūtī (B), highway robbery

DHĀK- (B), hide, cover

DHUK- (B), enter, penetrate

ta, to (B), particle, 'then,' 'so'

ta-khan (B), at that time, then

tat-ksaṇ-āt (S), at that very time, at once

ta-ta (B), so much; (cf. *e-tu, ṣa-ta, ka-ta*, etc.)

ta-thū (B), there, at that place

tathākār (B), of that place

tathāpi (S) (*tathā-api*), nevertheless, yet

tad-avadhi (S), since then

tad-iyā (S), his

tad-viṣay (S), (with) reference to that, in that matter

tan-ay (S), continuing a family, offspring

tanay-vatsal-ā (S), (a woman) devoted to her offspring

tanu (S), body, person, form

tamo (S) (= *tamas*), darkness

tarās (B), poetical for S. *trās*, fright, terror

tarka (S), supposition, conjecture, argument

tal (S), surface, plane; *tal-e*, below

tava (S), thy, thine

tavu (B), yet, nevertheless

ta-ve (B), then, thereupon

tā (B), *tāhā*, that

tā-i (B), therefore, for that cause

TĀKĀ- (B), gaze at, look at

tākiyā (H. *takiyā*), a pillow, bolster

tāgīd (A. *takīd*), urging to effort, hurrying

TĀRĀ- (B), drive away, drive forth

tārā-tārī (B), hurry, urging

tāp (S), heat, pain, torment

tāp-ita (S), heated, pained

tārā (B), *tāhā-rā*, they

tārā (S), star

tārikh (A. *tārikh*), day of month, date
tārini (S), delivering. (Durgā)
tā're (B), *tāhā-ke*, him, her
tāhā (B), it; *tāhā-r*, of him, of it
TIT- (B), wet, moisten
titi' (B) (*titi-iyā*), wetting
tin (B), three
tin-lok (B), *tri-lok* (S), the universe, the three worlds, heaven, earth and the lower regions
timir (S), darkness, murkiness
tiras (S), across, sideways, out of sight
tiras-kār (S), abuse, scolding, disrespect
tir (S), crossing, shore, bank
tunda (S), mouth (used disrespectfully)
tumi (B), you
TUL- (B), raise, compare, collect
trṣā (S), thirst
trṣnā (S), thirst
te-iś (B), twenty-three
te-man (B), that kind, such
top (Turkish), cannon, gun, artillery
tomā-vinā (B), save you, besides you
torāṅga (? E. trunk), a tin box for clothes, etc.
tolā-pārā (B), raising and falling, thinking a thing out from all points of view
tyāg (S), abandonment, leaving
TYAJ- (B), leave, abandon
tyajī' (B) (= *tyaj-iyā*), having left
trās (S), terror
triś (B), thirty
tvam (S), thou
tvarū (S), haste, hurry
tvarite (S), in haste (*tvarita*)

THĀK- (B), stay, remain
THĀM- (B), stop, arrest
theke' (B), *thāk-iyā*, having stayed;
theke theke (B), from time to time

damśan (S), a biting, a bite, sting
dakṣiṇ (S), right hand, southern

dari (B), a cord, a rope
dayā (S), pity, comparison
dayā-may (S), pitiful
darajā (H. *darwāza*), a door
daridrā (S), mendicant, poor
darkār (P), necessity, need
dal (S), leaf, petal
dal (B), a crowd, party
daś (S), ten; *daś-tā*, ten o'clock
daśa-praharaṇa-dhārini (S), holding ten weapons (used of the goddess Kālī)
daṣṭa (S), bitten
dasyu (S), fiend, unbeliever, robber
DĀRĀ- (B), stand, be upright
dādā (B), elder brother
dān (S), giving, a gift
dābā (B), chess
dāy (S), properly that which should be given (*dā-ya*). In Bengali, an obligation
DI- (B), give; past ppl. *dewā*
dik (S), point of compass, direction
din (S), day
diba-ditēchi (B), "I shall give, I am just giving"; expresses insincere promises to give
diyā (B), having given. Also used for *dwārā*, through, by means of
dilā (B), for *diyachile*, gavest
Dilli (H), Delhi
divas (S), heaven, day
divā-kar (S), day-maker, the sun
divā-niśi (S), day and night
diptā (S), flaming, illuminated
du, *dui* (B), two
duār (B) (= S. *dvār*), door
dui-ek (B), about two
duḥ-kha (S), pain, hardship, misery
duḥ-khita (S), grieved, distressed
duḥkhi (B), poor
dudh (B) (= S. *dugha*), milk
dur-anta (S), whose end is hard to find, ending badly, cruel
Durgā (S), Śiva's female counterpart
dur-daśā (S), evil condition, hard case
Durīyodhan (S), leader of the Kaurava princes in the great war of the Mahābhārata

dur-vār (S), hard to resist, irrepressible
dur-vṛtta (S), ill-conducted, wicked
du-vār (B), two times, twice
du-sandhyā (B), lit. 'two twilights,' at morn and eve
duhitā (S), the milker, daughter
dūt (S), messenger, ambassador
dūr (S), distant, distance; *dūr-e*, afar
dr̥ṣṭha (S), firm, immovable
dr̥ṣṭi (S), vision; *dr̥ṣṭi-path*, path of vision
de-o, *dāo* (B), imperative, 'give'
DEKH- (B), see, behold
dekḥā (B), a seeing, a vision
DEKHĀ- (B), cause to see, show
deva (S), heavenly, deity
devatā (S), divine power, a divine image
devar (S), husband's younger brother
deś (S), point, place, region, country
deś-bhraman (S), visiting countries, travel
deha (S), 'envelope of soul,' the body
doṣ (S), defect, fault, sin
dravya (S), 'movable,' substance, matter, property
druma (S), tree
dvār (S), door
dvārā (B) *dvārāy*, by means of, through
dvi-ja (S), twice-born, Brāhman
dvi-ja-sabhā (S), Brāhman society or gathering
dvi-sapta-koṭi (S), twice seven crores

dhan (S), deposit, wealth, property
dhanī (S), wealthy
Dhanan-jay (S), 'winner of wealth,' a title of Arjun
dhanu (S), bow; also *dhanus*, *dhanur*
dhanu-kī (B), bowman, archer
dhanur-dhar (S), holder of bow
dhanur-vān (S), bowman
DHAR- (B), seize, hold
dharanī (S), supporter, earth
dharā-dhārī (B), holding and grasping

dharma (S), usage, custom, right, law, justice, religion
dharma-parāyaṇ (S), devoted to religion
Dharma-putra (S), Yūdhisthir, son of Dharma, god of justice
dhār (B), edge, sharpness, margin
dhāraṇ (S), assumption
dhira (S), steady, constant, firm
dhira-prakṛti (S), steady of character
dhire dhire (B), slowly
dhṛta (S), seized, held
dhairya (S), firmness, constancy, endurance, sufferance
dhyān (S), meditation, contemplation
dhvani (S), sound, noise

nagar (S), town, city
nacet (S), otherwise
NAR- (B), stir, move
nadī (S), river
namāmi (S), we bend
nay (B), nine
nay, nahe (B), is not
nayan (S), eye (guiding organ)
nay-tā (B), nine o'clock
nar (S), man, husband, hero
naṣṭa (S), destroyed, spoiled
nahe (B), is not; *nahis*, art not
nā (B), not; *nā kena*, why not? no matter how many or much
nā-i (B), is not, does not exist
nāk (B), nose
nāg- (S), snake, a kind of tree
NĀC- (B), dance
NĀR- (B), causal of *NAR-*, 'cause to move, shake, stir
nānā (S), various, different
nānā-prakār (S), of various kinds
nānā-vidhā (S), of many sorts
nānā-sthal, nānā-sthān (S), various places
NĀM- (B), descend, come down
nām (S), name; *nām-e*, by name
nāyeb (A), a deputy, factor (*nāib*); *nāyeb-gomāsthā*, factors and clerks
nāri (S), woman, wife; (cf. *nar*)

nāri-bhakti (S), feminism
nālīś (P. *nālīś*), a complaint, a charge
nāsikā (S), nostril, nose
nā hay (B), perhaps, may it not be?
nāhi (B) (= *nā-i*, q. v.)
ni (B) (= *nā-i*, q. v.)
nih-sandeha (S), without doubt
nikat (S), proximity; *nikate*, near
ni-ksep (S), putting down, throwing down
ni-khūt (B), without defect, pure, absolute
nij (S. *ni-ja*, innate), own, proper
nij-er (B), of one's own
ni-tānta (S), excessive, very
nite (B), to take, you used to take
ni-tya (S), innate, constant, continuous
ni-dūgh (S), hot season, summer
nidāghārtta (S. *nidāgha-artta*), oppressed with the hot season
nidrā (S), sleep, sleepiness
ni-dhī (S), receptacle, reservoir
ni-nād (S), sound, noise, cry
NIND- (B), put to shame
nind-ā (S), abuse, defamation, censure
ni-mantran (S), invitation
ni-mitta (S), cause, occasion, motive
ni-ṅukta (S), appointed (to a post)
nir-upāy (S), without resource
nir-ikṣaṇ (S), looking at, contemplation
ni-rūpaṇ (S), determination, definition, settling
nir-jaṇ (S), without population, deserted
nir-doṣ (S), faultless
nir-mān (B), creation, making
nir-mitta (B), made (of), manufactured
nir-lobh (S), without greed
NIV- (B), extinguish; [S. *nirvāna*]
nī-vāraṇ (S), prevention, forbidding, prohibition
NI-VĀS- (B), dwell, inhabit
nī-ṛtti (S), satisfaction, joy, extinguishing
nī-vedan (S), representation, statement

niśū-kar (S), 'night-maker,' the moon
niśū-car (S), wanderer at night, goblin, *Rākṣasa*
niśi (B), night
niś-cinta (S), thoughtless, free from care
nis-tej (S), devoid of lustre or vigour
nic (S), low, below; *nic-e* (B), under
nir (S), water
ni-rav (S), noiseless
nil (S), swarthy, dark, dark blue
nil-otpal (S. *nila-utpal*), blue lotus
nūtan (S), new, young, fresh
nekeṛe (B) *nekeṛiya*, (mottled), a hyena
neṛe, *neṛā* (B), bald, shaven, shorn (used in contempt of Mahomedans or Buddhist monks)
ne-tra (S), 'guide,' the eye
neśa-khor (A), devourer of intoxicants
ny-ty (S) (going back, reference), rule, custom, manner. Used as a locative in Bengali to mean 'like,' 'in the manner of'

pakṣa (S), wing, pinion, party, side, troop, class
pakṣi (S), 'winged one,' bird
pachand (P. *pasand*), choice, approval; *nā-pasand*, disapproval
Pañcāvati, a river near the sources of the Godāvarī, near where Rām and Sitā spent great part of their banishment

PAĀ- (B) (S. *patān*), fall
PAĀ- (B) (S. *pāth*), read, learn
PAĀĀ- (B), cause to read, teach
parā (B), a lesson
patan (S), a falling
patita (S), fallen
patnī (S), mistress, lady, wife
pat-tra, *patra* (S), document, letter
path (S), path, road
pathik (S), wayfarer
pada-tal (S), at feet, underfoot
padma (S), lotus, that which closes at night

padma-patra (S), lotus-leaf
padma-mukhī (S), lotus-faced, with
 face like a lotus

padma-van (S), lotus-thicket
Padmālayā (S. *padma-ālay-ā*), she
 who has the lotus for her abode,
 Laksmī

par (S), leading beyond, farther,
 remoter, future, after, extreme,
 foreign, hostile, stranger

PAR- (B), put on (clothes)
PARAS- (B), touch, come into
 contact (S. *sparśa*)

paramēśvar (S. *parama-iśvar*), Su-
 preme God

parā (S), backward, away, forth
parā-kram (S), bold advance,
 valour, strength

parā-jay (S), loss, defeat
parāṇ-sakhā (B) (S. *prāṇ-sakhā*),
 life's companion, heart's com-
 panion

parā-marśa (S), reflexion, con-
 sideration, advice

pari- (S), around, quite, thoroughly
pari-cay (S), intimacy, introduc-
 tion, acquaintance

pari-cālana (S), conducting, driving
pari-pūrṇa (S), quite full

pari-māṇ (S), measurement, peri-
 meter, amount

pari-vār (S), attendants, retinue,
 family, female relations, wife

parikṣā (S. *pari-ikṣā*), examination
par-din (B), next day

pariṣṭāṇ (S. *pari-aṭan*), peregrina-
 tion, journey

pariṣṭ-anta (S. *pari-anta*), up to,
 to end of

PAŚ- (B), enter, penetrate
paśu (S), tethered beast, beast,
 brute

paścāt (S), behind, in the rear;
paścāt-paścāt, following after

paḥlā (H), first
pā (B), foot, leg

PĀ- (B), get, obtain
pāṁśu (S), particle of dust, grain
 of sand, ashes

pāṁśu-jāl (S), thicket or mass of
 ashes

pāgal (B), mad, crazy
pāc (B), behind; *pāc-e*, behind,
 after; often used in the sense of
 'lest'

PĀTHĀ (B), send

PĀT- (B), cause to fall, spread
pāt-ā (B) (participle), spread out

pā-tra (S), drinking vessel; also, a
 suitable person, a good *parti* in
 marriage

pān (B), direction; *pān-e*, towards
pāpari (B), bud, blossom

pāy-cāri (B), using one's feet, walk-
 ing or tramping up and down

pār (S and B), opposite bank, bank

PĀR- (B), be successful, be able;
 (the potential verb)

PĀL- (B), guard, cherish, nourish
pālan (S), guarding, cherishing

PĀLĀ- (B), run away, take to flight

pās (B), side; (S. *pāśva*). *pāśphir-*,
 turn over in bed

pāsā (B), dice
pitā (S), father

pipāsā (S), thirst
pipāsita (S), thirsty

pīyālā (P), a cup
pīrā (S), pain, agony, disease

punya (S), auspicious, holy, sacred
punya-sthān (S), sacred place

putra (S), son, child; *putra-vadhu*
 (S), son's wife

punar (S), back, again; *punah-*
punah, again and again

punarāy (S), again

pur (S), city, inner apartments;
pura-vāsi, dweller in zenana

puras-kār (S), preference, honour,
 etc. In Bengali, a reward, prize

puruṣ (S), a male, a man
pūjā (S), worship, adoration

pūrṇa (S), filled, full

pūrvva (S), in front, fore, former,
 earlier, the East

pūrvva-mukh (S), facing east
pūrvva-vat (S), preceded by

pūrvvāpekṣa (S. *pūrvva-apekṣā*),
 than before

prthivī (S), the (wide) earth; (*prithu-i*)

pet (B), belly, womb
pe-ye (B) (= *pā-iyā*), having got
pyācā (B) (S. *pechaka*), owl
pra-kār (S), kind, sort, species
pra-kās (S), shining, manifest, open
pra-galbha (S), arrogant, boasting
pra-galbhatā (S), arrogance, pride
pra-jā (S), creature, folk, people, subject, tenant
pra-nām (S), obeisance, salutation
prati- (S), against, counter, in return (with nouns), every
prati-din (S), every day
prati-mā (S), likeness, image, figure
prati-veśi (S), neighbouring, neighbour
prati-śruta (S), promised
praty-akṣa (S), evident, visible, plain, before the eyes
praty-ek (S), each one
pratham (S), first
prathamatah (S), at first
pratham-e (B), at first
pra-dān (S), giving forth, bestowing
pra-yās (S), exertion, trouble, effort
pra-yojan (S), necessity, need
pra-yojanīya (S), necessary
pra-lobhan (S), enticing, allurement
pra-veśi (S), entering, entrance
praś-na (S), question, inquiry
pra-sanna (S), pleased, gracious, propitious
prasār (B), extent, dimension
pra-siddha (S), notorious, famous
pra-sūn (S), blossom, flower
pra-stāv (S), proposition, proposal
pra-haran (S), attack, weapon
prāṅgan (S), courtyard
prān (S), breath, life, vigour, soul, vitality
prānādhik (S) (*prāṇa-adhik*), more than life
prān-tyāg (S), leaving life, death
prān-dān (S), giving life
prān-dī āraṇ (S), maintenance of life
prān-vadh (S), destruction of life, murder
prātār (S), at dawn
prātah-kāl (S), at early morn

prāntār (S. *pra-antar*), long-distant road. In Bengali, a wide open plain
prāpta (S. *pra-āpta*), gotten, gained
prāy (S), near, on the verge of, resembling
prārambha (S. *pra-ārambha*), very beginning
prārthanā (S. *pra-arthanā*), prayer, entreaty
prā-sād (S), temple, public building, palace
priya (S), dear, beloved
priyatam (S), best beloved
priya-sam-bhāṣi (S), lover of conversation
prem (S), love, affection, tenderness
prema-vaś (S), subdued by love
phaṇā (S), hood of a serpent
phal (S), fruit, result of action
PHASK- (B), slip, escape from hand
phūk (B), interval, omission, cæsura (in verse)
PHĀT- (B), burst, explode
Phālgun (S), a month (February, March)
PHIR- (B), turn
PHURD- (B), be exhausted, spent, ended
phul (S), flower
phulla (S), blossoming
pherat (B), return, returned
PHEL- (B), throw
phōṭā (B), a drop: used metaphorically 'a drop of a girl,' 'a mere girl'
baī (B), more than
baī (B), a book
ba-u (B) (S. *vadhu*), a wife; *ba-u mā*, daughter-in-law
ba-jāy (P. *bajā*), right, proper, in place
baṭe (B), imperfect verb, 'that is so, I admit'
baṭa (B), big, great, very
bandha (S), tying, binding
bandhu (S), connexion, friend

bandhu-jiva (S), 'living in the family,' a tree (*Pentapetes phoenicea*) which has a brilliant scarlet flower
bandhu-bāndhav (S), friends and relations
barābar (P), regular, regularly
bal (S), strength
BAL- (B), speak, say. (Pronounce *bol-*)
bala-hin (S), deprived of strength
bali (S), strong man, soldier
bali-dal (B), party of soldiers
BAS- (B), sit, sit down
BASĀ- (B), cause to sit, make to sit
bahir-bhāg (B), outer part, outside
bahu (S), abundant, much
bahu-dūr (S), very far
bahu-bala-dhārinī (S), possessing much strength
bāki (A. *bāgi*), remnant, remainder, remaining over, wanting
bāgh (B), tiger; (S. *vyāghra*)
BĀJ- (B), play (instruments), sound, resound
BĀĪ- (B), grow; (v. *baṛa*)
bādhā (S), annoyance, exclusion, impediment
bāp (B), father
bābad (A. *bābat*), on account of
bābā (B), term of affection used of father or child
bābu (B), term of address equivalent to English 'mister'
bāra (B), twelve
bālak (S), a boy, child
bālikā (S), a girl
bāhādūr (P. *bahūdūr*), title of respect
bāhir (B), outside
bāhu (S), (strong) arm
buk (B), breast, bosom; (S. *vakṣas*)
BUJ- (B), close (eyes)
BUJH- (B), understand; (S. *budh*)
BUJHĀ- (B), explain
buddhi (S), wisdom, knowledge
brhat (S), big, great
be-iś (B), twenty-three
be-cārū (P. *be-chāra*), helpless, without means, unfortunate

BERĀ- (B), walk about, take a walk; (S. *vihār*)
beś (P. *beśh*), excellent, admirable
beśī (P. *beśh*), excessive, abundant
behārā, English 'bearer'; a body-servant, valet
bojhā (B), load, burden
bodh (S), understanding, knowledge; *bodh kar-i*, I think; *bodh hay*, methinks
Brāhma (S), relating to Brahman, 'devotion'; *Brāhma-samāj*, the theistic reformed sect founded by Rājā Rām Mohan Roy
Brāhmaṇ (S), the priestly caste of that name

bhak-ti (S), partition, devotion, worship, faith
bhaṅga (S), breaking, frustration, rout, defeat. In Bengali, *bhaṅga di-* means to admit defeat
bhadra (S), laudable, respectable, well-bred
BHAN- (B), speak (archaic)
bhay (S), fear, terror
bhayānak (S), terrible
bharaṇi (S), wearing, procuring, maintaining
bhartsanā (S), threatening, abuse
bhavan (S), dwelling, abode
Bhavānanda (S), *bhava-ānanda*. In Bankim Chandra Chattōpādhyāy's tale "Ananda Math," the "Abbey of Bliss," all the dwellers in the monastery had names ending in *ānanda*. *Bhavānanda* means 'delighting in existence'
bhaviṣyat (S), that which is to be, the future
bhāi (B), brother
bhāgya (S), that which is divisible or allotted, fortune, fate, good fortune
bhāgya-doṣ (S), fault of fate or lot
BHĀṄG- (B), break, smash
bhāṛār (B), store-room, treasury; (S. *bhāṇḍa-āgar*)
bhān (B), pretence
bhār (S), burden, load (often used

- as an adjective to express a dejected face)
Bhārat (S), the realm of Bharat, India
Bhārat-varṣa (S), the land of India
bhārārpan (S. *bhāra-arpan*), imposing a load
bhāri (B), heavy. Often used as 'very'
bhāla (S), good; *bhāla lāg-e*, seems good, tastes good
BHĀV (B), think, suppose
bhāv (B), manner; *bhāv-e*, in manner
bhāsā (S), speech, talk, language
bhāsinī (S), speaking, eloquent
bhikhāri (B), a beggar
bhit (B), direction, quarter
bhin-na (S), separated, divided, different
bhijā (H), wetted, moist
bhita (S), terrified
bhīma-bahu (S), terrible arm
bhuj (S), arm
BHUL (B), mistake, be deceived, blunder
bhū (S), earth; *bhū-tale*, on the ground
bhūmi (S), earth, ground
bhūṣaṇ (S), ornament, jewel
bhūṣita (S), adorned
bhog (S), enjoyment, fruition
bhor (B), dawn
BHRAM (B), wander, stray
bhrātā (S), brother
bhrāty-ājñā (S), fraternal order
bhrū (S), eyebrow
Magadha (S), the country now southern Bihār
mag-na (S), immersed, drowned
majkur (A. *mazkur*), aforesaid
marā (B), a dead body
maṇi (S), pearl, jewel, pupil of eye
maṇḍal (S), circle, assemblage, group
maṇḍitā (S), adorned, decorated
mat (S), opinion, view
mat, mate, matan (B), like, resembling
matta (S), mad, intoxicated
madhu (S), sweet, honey
madhya (S), middle, midst; *madhye* (B), from time to time
madhya-sthal (S), middle-place
madhyāhna (S. *madhya-ahna*), mid-day
man (B), mind; *man-e man-e*, mentally; *man-e kariyā*, thinking, remembering
Manasi-ja (S), born in the heart, the god of love
manahabhiṣṭa (S), desired in mind
manib (A), a lord, master
manuṣya (S), human, a human being
man-tra (S), pious thought, hymn, sacred text, formula, spell, incantation
manda (S), slow, sluggish, faint, low
mandir (S), gladdening, temple, palace
mama (S), of me
MAR (B), die
marmma (S), vitals, mind, sense
malaya (S), the western Ghats, abounding in sandal trees
malaya-ja (S), born on the Malaya mountains, the western breeze.
 Also sandal tree
malayaja-śital (S), cooled by the western breeze
mallikā (S), a kind of jasmine
masta (B), huge, great
mahā (S), great, big
mahā-bāhu (S), great arm
mahā-rāj (S), great king
mahā-vīr-īya (S), great heroism, vigour
mahāśay (S. *mahā-āśay*), high-minded, noble, a term of respect
mahā-samar (S), the Great War (of 1914—1918)
mā (B), mother; (S. *mātā*)
māina (P. *māhānah*), monthly pay
MĀKH (B), smear, anoint, be redolent of
Māgh (S), a month (January—February)
majh (B), *mājh-e*, middle, in midst; *mājh-e mājh-e*, from time to time

mājḥ-khān (B), the middle (one)
māṭi (B), earth, mud; (S. *mṛtikā*)
mātā (S), mother

mātr-bhakti (S), devotion to mother
mātr-sama (S), like a mother, as a mother

mātra (S), measure, only what the preceding word expresses, only
māthā (B), head; (S. *mastak*)

mān (S), opinion, notion, regard, honour, respect

MĀN- (B), honour, feel, admit
mānas (S), mental faculty, mind
mānuṣ (B), male being, human being

MĀR- (B), beat, kill

Mārica (S), the demon who assumed the form of a golden deer to inveigle Rām away from Sitā

mālā (S), a wreath

mās (S), a month

māsik (S), monthly

mītrā (B), friend; (S. *mitra*)

Mithilā (S), capital town of Videha

mīth-yā (S), false, untrue

mīthya-vādi (S), speaking false, perjurer

mīlan (S), a meeting, mingling

mukta (S), released, freed

mukh (S), face, mouth

mukha-ruci (S), charm of face

mukha-sṭha (S), placed in mouth, learning by repetition

munda (S), bald pate, head

munda-ghāti (S), head-breaking

mudrā (S), coin, a sovereign

muni (S), inspired or ascetic man, a hermit

muni-patni (S), hermit's wife

muhur-muhur (S), at one time and again

muhūrtta (S), a moment, instant

mūrati (B), poetical for (S.) *mūrtti*

mūrccā (S), faint, swoon; *mūrccā*

ja-, go fainting

mūrccā-panna (S), in a fainting condition

mūrtti (S), solid body, material form, body, person, form, appearance, image

mūlya (S), attached to root (*mūl*), price, value

mṛga (S), forest animal, game, deer

mṛta (S), dead

mṛtyu (S), death

mṛdu (S), soft, delicate, mild, tender

meke, mekhe (B) = *mākh-iyā*

megh (S), cloud

meve (B) (= *māyiyā*), a girl, woman

MEL- (B), open (eyes)

mes (S), sheep

mor (B), of me; *mo-re*, to me

mauna (S), condition of a *muni*, silence

ja-khan (B), at what time, when

ja-ta (B), how much

iyathā (S), as, like, as for instance

yathārtha (S. *iyathā-artha*), conformable to reality, correct, true

iyatheṣṭa (S. *iyathā-iṣṭa*), such as desired, sufficient, up to expectation

iyathocit (S. *iyathā-ucit*), suitable, fit

iyadi (S), if

iyadyapi (S), even if, although

Īama (S), the god of death

iyā-ve (B), when

ĪĀ- (B), go, depart

iyātrā (S), going, procession, a

mythological play with singing

iyāmini (S), having watches, night

iyār (B) = *iyāhār*, of whom

iyā-re (B) *iyāhū-ke*, to whom

iyār-par-nāi (B), than which none is more, 'on ne peut plus'

iyāha (B), for *iyā-o*, go

iyāhū (B), that which; *iyāhār*, of which

iyukti (S), combination, argument, thesis

iyuga (S), pair, couple

iyuga-var (S), good pair

iyuddha (S), battle, war

Īyudhiṣṭhir (S), the eldest of the five Pāṇḍava brothers in the Mahābhārata

īe (B), who, he who; conjunc. that

īe-na (B), as, like

īe-man (B), as
īe-rūp (B), like which, such
īugna (S), pair
īugna-netra (S), pair of eyes
īugma-bhrū (S), pair of eyebrows
īog (S), auspicious conjunction of planets
īogār (B), collection, procuring
īauvan (S) (from *īuwan*; cf. Lat. *juvenis*), youth, adolescence

rawānū (H), departure, starting
rakam (A. *ragm*), kind, sort, species
rakta (S), coloured, red, blood
rakta-mākhā (B), blood-smeared
RAKS- (B), save, preserve
rakṣaṣ-kārāgār (S), prison of demons
rakṣaṣ-pur (S), demon-city, i.e. *Laṅkā*, in Ceylon, the capital of Rāvana
rakṣaṣ-avekṣaṣ (S), preserving and guarding
rakṣas (S), nocturnal demon
rakṣā (S), protection, deliverance
Raghu-maṇi (S), pearl of the tribe of Raghu
rajat (S), silver
rajani (S), night
rajju (S), rope, cord
raṇ (S), battle, war
raṇa-nipuṇ (S), skilled in war
ruth (S), chariot
rathī (B), charioteer
randhan (S), cooking
randhra (S), opening, fissure
RAH- (B), stay, stop
rahita (S), deprived of
rākā (S), full moon
rākṣas (S), nocturnal demon
RĀKH- (B), keep
Rāghava (S), of the tribe of Raghu
rāja-gaṇ (S), kings
rājā (B), king, monarch
rājī (A. *rāṇi*), consenting, com-
 plaisant
raj-kumār (S), *rāj-putra* (S), king's
 son, prince
rāj-bhāg (S), royal share (of revenue,
 rent)

rāj-Lakṣmī (S), the Lakṣmī or goddess of good fortune of the realm
rāj-ya (S), kingdom, realm
rājya-eyutā (S), fallen from rule
rājya-bhog (S), enjoyment of rule
rājya-hin (S), without a realm
rāt (B), night
rātra, rātri (S), night
Rām (S), the royal hero of the Rāmāyana epic
rāmā (S), beautiful young woman
Rāma-bhadra (S), name of Rām
rāstā (P), a road, way
Rāhu (S), a demon whose head, severed by Viṣṇu, causes eclipses by trying to swallow the moon
ripu-dala-varīṇi (S), enemy-band-subduing
rīti (S), stream, current, manner, rule, custom
ruci (S), light, splendour, beauty, taste, fondness
ruṭi (H. *roṭi*), bread
rūp (S), form, shape, beauty
rūp-simā (S), limit of beauty
re! are! (B), exclamation 'oh!'
rodan (S), weeping
raudra (S), fierce sunshine, heat

LA- (B), take
lakṣa (S), aim, target, regard
Lakṣmaṇ (S), younger brother of Rām
Lakṣmī (S), goddess of prosperity
lakṣya (S), object aimed at, mark, prize
lajjā (S), shame, bashfulness
latā (S), creeping plant, creeper
LĀBH- (B), obtain, get
lampha (B), a jump, leap
lambā (B), long
lambita (S), hanging down
lalūt (S), forehead
LĀG- (B), adhere to, continue, begin
lāgi (B) = *lāg-īyā*, for the sake of
lāj (B), shame, impudence
lābh (S), gain, profit
lāl (P), red
LIKH- (B), write

LUKĀ (B), hide
LUTH (B), rob, plunder
lekhā (B), past part. of *LIKH*
lekhā-parā (B), reading and writing, education
lok (S), person, people, folk
lokābhāv (S. *loka-a-bhāv*), lack of people
loka-maṇḍal (S), circle or society of people
lok-sādhāraṇ (S), common people. (In Sanskrit = common talk)
lobh (S), desire, greed
lobhi (S), greedy

vaī or *baī* (B), book
vaṁśa (S), family-tree, race, descent
vaktrā (S), speech, oration
Vaṅga (S), Bengal; *Vaṅga bhāṣā*, Bengali language
Vaṅga-deś (S), land of Bengal
Vaṅga-deś-vāsi (S), dwellers in Bengal
Vaṅgeśvar (S. *Vaṅga-īśvar*), Governor of Bengal
vaṭ (S), the sacred fig tree, *Ficus Indica*
vatsa (S), yearling, calf, child (in the last sense, chiefly as a term of endearment)
vatsar (S), year
vatsal (S), attached to her calf (cow), tender, affectionate
vaḍan (S), speaking, mouth, face
vaḍhu (S), bride, wife
van (S), forest, wood
vana-vās (S), forest hermitage
vanāntar-e (S) (*vana-antar-e*), in another forest
VAND (S), praise, worship
vandya (S), worshipful
vanya (S), woodland, sylvan
var (S), chief, best, excellent. Often used as a suffix of regard, as *bandhu-var*, best of friends
var (S), gift, reward, boon
vara-dā (S), conferring boons, giver of boons
varṇan, *varṇanā* (S), description, recital

varitamān (S), present, existing
varṣa (S), raining, the rainy season, the year, a year, division of the world; e.g. *Bhārat-varṣa*, the land of India
vaś (S), will, desire, dominion, compulsion, obsession, influence
vasati (S), dwelling, sojourn
vākya (S), utterance, speech
vān-may (S), eloquent, loquacious
VĀC (B), survive, be saved (from death)
VĀCĀ (B), save, deliver
vāṭi, *vāri* (B), home, homestead, consisting of one or more *ghar*, houses or rooms: (from *S. vāṭikā*, enclosure, garden)
vāṇi (S), speech, eloquence
vāṇi-vidyā (S), speech and knowledge
vātās (B), wind, breeze; (S. *vāta*)
vādāl (B), cloudy or stormy weather
vām (S), left hand
vāyu (S), wind, air, breath
vāyu-veg (S), speed like wind
vār (S), time fixed, with numerals, time; e.g. *tin-vār*, three times, day of week; e.g. *Som-vār*, Monday
vāre-vār, *vāra-m-vār* (B), time after time
vārāṇḍā (P), verandah, porch
vārini (S), she who wards off
vās (S), dwelling
vāsā (B), lodging
vi-cār (S), procedure, consideration, judgment
vicār-ak (S), judge, magistrate
vicār-ālay (S), court of judgment
vijali (B) (S. *vi-dyut*), lightning
VITAR (B), distribute
vi-dāy (B), permission (to go), farewell, goodbye; (Haughton gives the etymology (H.) *vadā'a*, Jñānendramohan prefers *vi-dū*, giving (permission to go). Perhaps it should be written *bidāy*)
vi-dāri (S), hewing or tearing in pieces
vi-dyā (S), knowledge, science, discrimination

- vidyālay* (S. *vidyā-alay*), school, seat of learning
vidh-avā (S), bereaved, widow
vi-dhi (S), disposition, command, precept, rule
vidh-u (S), the solitary one, the moon
vidhu-maṇḍal (S), the moon's orb
vinā (S), without, lacking
VINĀŚ- (B), destroy, ruin
vi-nimay (S), barter, exchange
vinḍu or *bindu* (S), drop
VINDH- (B), pierce, penetrate
vi-pad (S), failure, disaster
vipad-salil (S), flood of misfortune
vi-parita (S. *vi-pari-ita*), reversed, inverted, contrary
vi-pul (S), large, widespreading, vast, loud
Vi-bhiṣaṇ (S), a noble aborigine, brother of Kūbera and Rāvana, made ruler of Laṅkā after the defeat of Rāvana
vi-mukh (S), with averted face
vi-rata (S), ceased, desisted
vi-rāj (S), brilliant, resplendent, conspicuous
vi-lakṣaṇ (S), various, manifold, eminent
vi-lamba (S), tardiness, delay
vilāt (A. *walāyat*, a district or country). The term applied by the Mogal rulers when settled in India to their western home, now become a *provincia*. Hence, in modern usage, western lands and specifically England
vi-lāp (S), lamentation
vi-varaṇ (S), exposition, statement
vi-vāha (S), carrying home of the bride, wedding, marriage
vi-vecanā (S), distinguishing, pondering, opinion
vi-śeṣ (S), difference, characteristic property, peculiarity, particularly
vi-śrām (S), rest, relaxation
viśva (S), 'pervading,' the whole, universe
viśva-vidyālay (S), university
vi-śvās (S), trust, confidence, belief
viṣ (S), poison, venom
vi-śaṇṇu (S), sad, dejected
vi-śam (S), uneven, rough, horrible, terrible
vi-śay (S), working, field of action, domain, compass, range, reach, object, topic, property
viśay-aśay (S), goods and chattels
vi-śād (S), lassitude, dejection
vi-śmay (S), surprise, wonder, stupefaction
vismayāpanna (S. *vismaya-ā-pad-na*), surprised
vismita (S), surprised
vi-smṛta (S), having forgotten
vihan (B), absence
vihārini (S), sauntering about, enjoying
vir (S), man, hero, warrior
vira-mūrtti (S), manly aspect
vir-īya (S), virility, manliness
vrkṣa (S), 'that which is felled,' a tree (pronounce *brikkho*)
vr̥ttānta (S) (*vr̥tta-anta*), end of an occurrence), history, relation
vr̥ddha (S), aged, old man; (B. *buṛā*), fem. *vr̥ddhā*
vr̥ṣa (S), bull
veg (S), shock, vehemence, force, speed
velā (S), limit (of time), hour, time of day
VEST- (B), surround, invest
veṣṭan (S), a surrounding, investment
veṣṭita (S), surrounded
vaikunṭha (S), Viṣṇu's heaven
vy-akti (S), individual, person
vy-agra (S), eager, agitated
vy-athā (S), failure, injury, loss
vy-ay (S), diminution, expenditure, cost
vy-ay-ita (S), expended, spent
vy-asta (S), worried, eager, disturbed
vy-ākul (S), agitated, distracted
vy-ākhyā (S), exposition, commentary
vy-āghāt (S), blow, stroke, impediment, obstruction
vy-ā-ghra (S), 'scenter,' a tiger; (B. *bāgh*)

vyāghra-rūp (S), like a tiger
YYĀP- (B), pervade, cover
vy-āpār (S), business, affair
vrata (S), vow, religious rite, ceremonial

śakti (S), ability, capacity, power.

The goddess Kālī as the *Śakti* or efficient element of *Śiva*

śaṭha-tā (S), deceitfulness, fraud

śabda (S), sound, voice, note, word

śayan (S), recumbency, sleep

śarīr (S), 'solid support,' bones, body

Śalya (S), uncle of Yūdhiṣṭhir

śaśa (S), hare, rabbit (which the marks on the moon are supposed to resemble)

śaśa-vyasta (S), scurrying like a rabbit

śasya (S), crops (properly *sasya*)

śasya-śyāmal (S), green with crops

śāṇ (S), whetting, sharpening, hone, whet-stone

śānti (S), peace of mind, alleviation, healing

śānti-śālī (S), peaceful, peaceable

śālā (S), house, abode; (B), wife's brother, also a vulgar term of abuse

śāsan (S), chastising, control, government

śikṣā (S), learning

śikṣā-kāriyā (S), task of learning

śilpa (S), art, craft, industry

śiyāl (B), jackal

śiśir (S), coolness, cool dew of night

śiśir-āsār (S), torrent of dew

śiśu (S), 'grower,' infant child

śiśu-kāl (S), time of infancy

śighra (S), quick, speedy, quickly

śītal (S), cool, cooling, mild

śītalā (S), she who is cooled

ŚU- (B), be recumbent, lie down

ŚUK- (B), become dry

ŚUKĀ- (B), desiccate, dry

śuci (S), pure, clear, innocent

śudhu (B), purely, only

ŚUN- (B), hear

śunī (B) = *śun-iyā*, having heard

śubha (S), splendid, auspicious

śubhra (S), radiant, resplendent

śūnya (S), empty, void, lacking

śṛgāl or *śṛgāl* (S), jackal; (v. *śiyāl*)

śeṣ (S), end, termination

śok (S), grief, trouble

śoka-kūtar (S), ill with sorrow

ŚOBH- (B), be beautiful, adorned

śobhā (S), splendour, beauty, grace

śowāsti (B), freedom, peace

śyāma (S), dark green or blue

śyāmāṭā (S), she who is dark-green

Śrāvaṇ (S), the rainy month (July—August)

Śrī (S), the goddess of prosperity and beauty. (Prefixed to names of males as a title of respect or self-respect. For women, use *śrīmatī*)

śruti (S), hearing, the ear

śreṇi (S), series, row, class

śrotr-maṇḍali (S), circle of hearers

saṁ-graha (S), grasping, collecting

saṁ-grhita (S), collected

saṁ-vād (S), news, intelligence

saṁ-śay (S), danger, risk, doubt, uncertainty

saṁ-sār (S), mundane existence, worldly affairs

saṁ-sāri (S), one started in family life

saṁ-hār (S), destruction, conclusion

sa-kal (S), consisting of parts, all, total

sa-kāl (B), early day, early; *sa-kāle*, at early day

sakh-i (S), companion, comrade

saṅga (S), company; *saṅg-e*, in company, with

sa-ceṣṭa (S), with effort, striving

sacchal (B), possessed of property, solvent

sata (B) = (S. *sa-patnī*), co-wife

sa-tata (S), continued, constantly, continually

sa-tarkatā (S), carefulness, prudence

- sat-ya* (S), actual, true; (B. engagement)
satya-niṣṭha (S), devoted to truth
sa-dā (S), all days, always, ever
san-tuṣṭa (S), pleased, charmed
san-tān (S), continuity, offspring
san-deha (S), doubt, uncertainty
san-dhyā (S), juncture of day and night, morning and evening twilight
san-nikaṣ (S), quite close
san-nyāsi (S), one who has renounced, a devotee
sa-pari-vār (S), with (his) family or wife
sapta (S), seven
sapta-koṭi (S), seven times ten millions
sa-phala-tā (S), fruitfulness, successfulness
sab (B), *sarva* (S), all
sabā (B), all
sabhā (S), assembly hall, assemblage, society
sama (S), even, smooth, similar, like
sam-abhi-vy-āhār-e (S) = *saṅg-e*, with, together with
sam-ay (S), 'coming together,' proper time, time
sam-ar (S), 'coming together,' battle, war, strife
samar-ṛṇ (S), war-loan
sam-artha (S), capable, able [having its object with it]
sam-asta (S), united, combined, all
sam-āpan (S), conclusion, completion, end
sam-uday (S), combination, aggregate, whole
sam-udra (S), 'collection of waters,' ocean
sam-rddhi (S), prosperity, affluence
sam-pra-dāy (B), in Bengali means, society, sect
sam-bandha (S), connection, relation, reference
sam-bhav (S), probable, likely
sam-bhram (S), deference, respect, reputation, also flurry, haste;
sam-bhram-e, in a hurry
sam-matā (S), consenting
sam-mukh (S), confronting, in front of
SAR- (B), move, go out
saral (S), straight, upright, sincere, artless; fem *saralā*
SARAS- (B), irrigate, flood
Sarasvatī (S), goddess of waters and learning
sarpa (S), 'crawling,' serpent, snake; B. *sāp*
sarva (S), entire, whole, all
sarva-sthān (S), everywhere, every place
sa-lampha (B), with a jump
salil (S), stream, current, water
sa-viśes (S), possessing determinate qualities, special
sa-vismay-e (S), with surprise
sa-veg-e (S), with speed
saha (S), jointly, in common with
sahādhyaṅ-i (S. *saha-adhy-āy-i*), fellow-student
sahar (P. *shahr*), a town, city
sahasā (S), suddenly
sa-hasra (S), a thousand, a great many
sahit (S), joined, combined, with
sākṣāt (S. *sa-akṣāt*), eye to eye, meeting, interview
SĀJĀ- (B), arrange, prepare, adorn
sājh (B) = S. *sandhyā*, q.v.
sāre (B), plus a half: e.g. *sāre tin* = $3\frac{1}{2}$
sāt (B), seven
sādhāraṇ (S. *sa-ādhāraṇ*), having the same basis, common to all, common, the commons
sānanda (S. *sa-ānanda*), with joy, joyfully
sāp (B), snake; v. (S) *sarpa*
sā-phalya (S), fruitfulness
sāmānya (S), equal, ordinary, commonplace
sāmne (H) = *sammukhe*, q.v.
sāśru-nayane (S. *sa-aśru-nayan-e*), with tearful eyes
sāhas (S), pride, courage
sāhāyya (S), assistance, help
śimha (S), lion, chief; (also a caste name)

śimha-griva (S), (having) a lion's neck
siddha (S), accomplished, cooked, boiled
sinduk (A. *sandoq*), a chest, coffer
śipāhi (P), sepoy, soldier
Sitā (S), v. *Janak*
śimā (S), limit, boundary
su-kha (S), opposite of *duk-kha*
sukha-dā (S), giver of joy
su-gabhīr (S), very deep
Su-griva (S), handsome neck. A monkey king who was one of the allies of Rāma in the great war against Rāvana
su-jalā (S), well-watered
su-tarām (S), in Bengali means 'therefore'
sud (P. *sod*), interest
su-dūr (S), very far
su-dhanvi (S. *su-dhamu-i*), good archer
SUDHĀ- (B), ask, demand
sudhā (S), nectar (good drink)
sudhāmsu (S), 'having rays of nectar,' moon (v. *amśu*)
sudhā-nidhi (S), 'receptacle of nectar,' moon
sundar (S), beautiful
su-phalū (S), well-fruited
su-madhur-bhāṣinī (S), speaking very sweetly
su-mati (S), wise, of good intelligence
su-mukh (S), bright-faced, but used in modern Bengali sometimes for *sammukh*
su-mukh-er ūsan-e, on the seat in front
sura (S), a divine being, deity
su-yukti (S), good arguments
su-yog (S), good conjunction or opportunity
su-valita (S), well-curved
su-vihā (S), good opportunity, facility
su-supti (S), deep sleep
su-sthīr (S), very determined, settled
su-spaṣṭa (S), very evident

su-hāsinī (S), laughing very sweetly
sūcanā (S), indication, communication
sūryya (S), sun, sun god
se (B), he, that
se-tuku (B), that little amount
ser (B), a measure of weight or capacity (about two lbs.)
se-rūp (B), that way, that manner
SEV- (B), serve, tend
sojā (S), straight, easy, simple
soṇa (B), gold; (S. *su-varṇa*)
soṇā-rūpā (B), gold and silver
Soma (S), the moon
Som-vār (S), Monday
sainya (S), belonging to a *senā* or army, a soldier
sainyādhyakṣa (S. *sainya-adhiakṣa*), army-superintendent, commander
saundāminī (S), coming from the lovely one (i.e. Indra or the cloud), lightning
stabdha (S), staggered, astounded
stāva-gān (S), laudation-chanting
stri (S), wife, woman
stri-jāti (S), womankind, female
 sex
stri-buddhi (S), woman's wits
sthān (S), place
sthānāntār (S. *sthāna-antār*), another place, elsewhere
sthāpan (S), a placing, appointing
stithi (S), standing, staying, status
sthīr (S), fixed, settled, determined
sthīra-mūrti (S), composed face
snān (S), bathing, ablution
spasta (S), plain, evident
SPHURANG- (B), quiver, start
sphūrti (S), alacrity, joyfulness
SMAR- (B), remember
svatas (S), of one's own nature, from which we get *svate-o* (B), in spite of, although it exists, even in its existence
sva-deś (S), own country
sva-deśi (B), the modern term for something corresponding to the western fiscal idea of Protection
svar (S), sound, voice, noise, tone, accent, vowel

svarga (S), 'leading to light,' heaven
svarga-gatā (S), gone to heaven,
 dead

svaṇa (S. *su-varṇa*), gold

svaṇa-padma (S), golden-lotus

svastyayan (S. *su-asti-ayan*), auspicious rite

svāmī (S), master, husband

svi-kār (S), 'making own,' consent, confession

HA- (B), be, become

ha-ite (B), becoming; also position meaning 'from'

haḥhāt (S), suddenly

hata-buddhi (S), bereft of understanding

hata-bhāgū (S), deprived of good fortune, unlucky

hatās (S. *hata-ās*), deprived of hope

ha'te (B) = *ha-ite*, q.v.

Hanu (S), for Hanumān, Ram's monkey ally

hay ta (B), it may be

HAR- (B), to seize, ravish

haraṣ (B) = *harsa* (S), joy

hastā (S), hand = *hāt* (B)

hastākṣar (S. *hasta-akṣar*), hand-writing

HĀT- (B), walk

hāt (B) = *hasta*, q.v.

hāy! (B), alas!

HĀR- (B) }

HĀRĀ- (B) } , lose, abandon

HĀS- (B), laugh, smile

HĀSĀ- (B), causal of *HĀS-*

hāsya-mukh (S), with smiling face

hirā (B), a diamond

hrd, *hrday* (S), a heart; (B) *hrdi*

he! ohe! (B), exclamation, oh!

he-na (B), this like, such (as this)

HER- (B), see (poetical)

helā (S), carelessness, ease, neglect

helān (B), carelessly leaning back